

General Membership of Art Dealers Association, Inc. to be held March 28, 1962, a copy of Proxy from a Member of Art Dealers Association, Inc., and a copy of Statement of Receipts and Disbursements of Art Dealers Association, Inc. prepared by David Berdon & Co., Certified Public Accountants of 511 Fifth Avenue, New York City, by depositing the same securely enclosed in a post-paid wrapper in a Post Office Box regularly maintained by the United States Government at 60 East 42nd Street, New York City, in said County of New York, directed to said members at their regular business addresses, to places at which there then were and now are regular communications by mail.

/s/ Ida R. Malbin

Sworn to before me, this
27th day of March, 1962.

/s/ Clara B. Meyer
Notary Public

CLARA B. MEYER
Notary Public, State of New York
No. 24-2679400
Qualified in Kings County
Certificate filed in New York County
Commission Expires March 30, 1963"

Mr. Midonick also read the minutes of the special meeting of membership of Art Dealers Association, Inc. held March 8, 1962, which were unanimously approved.

A discussion followed concerning the proposition for dissolution of the Association, whereupon the 17 proxies which were received at The Downtown Gallery were reviewed and counted. It was then moved, seconded and unanimously carried that the Corporation dissolve as soon as convenient. It was reported that there were 16 proxies instructing Mr. Emmerich to vote for dissolution, and one giving Mr. Emmerich discretion on this proposition. The four members present at the meeting voted affirmatively on the proposition to dissolve the Corporation, and Mr. Emmerich duly voted all 17 proxies affirmatively on the proposition to dissolve, making a total of 21 votes,

TENNESSEE FINE ARTS CENTER
CHEEKWOOD
NASHVILLE 5
TENNESSEE
HARRY LOWE
DIRECTOR

March 15, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Mr. Arthur D. Bail, 29 Broadway, New York 6, has offered as a gift to the Tennessee Fine Arts Center a painting entitled "March Yellow" by John Freed.

He suggested that we write you for further information about the artist and the work. We would greatly appreciate your filling out the enclosed forms for us and returning them to us at your convenience.

We appreciate this help from you in completing our records.

Most sincerely,

Shirley M. McCarley

Mrs. Trimmier McCarley
Registrar

Enclosures

March 16, 62

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Department of Art

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith

I await with mildly growing
concern — we have a knockout
catalogue to print about —
The photographs of Weber
promised in your letter of Feb 24
and the list of available
items from your show of
American Abstractions 03-23.

All that is an exciting
prospect, but printers out
here are no more accommodating
about deadlines than anywhere

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 22, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I have given further thought to your suggestion of holding a full dress exhibition of your collection at the Gallery next fall and I have come around to enthusiastically agreeing with your appraisal of the situation. It would, I believe, be an excellent opening gun for the fall season and would spite the artillery of the opposition. No doubt it would also be productive of the other benefit of enlisting the concrete support of other collectors in augmenting the collection.

I will, of course, have to get the approval of our Committee, which should prove no problem. We can, I think, afford to publish an attractive checklist, which I understand is satisfactory to you.

I have just had a favorable reply to my offer of the staff position to Mr. Hoopes of Portland and he will start to work here at the Gallery sometime during June. While I will be away most of the summer, he and Mr. Vigtel will be able to take the matter very capably in hand, I am sure. After the meeting of my Committee, we can write you again and fix a definite date for the opening, which I believe should not be before October.

With cordial regards,

Sincerely yours,

Bill

Director

HW:egs

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March 20, 1962

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Mrs. Mary F. Williams
Chairman, Art Department
Randolph Macon Womens College
Lynchburg, Virginia

Dear Mrs. Williams:

As I telegraphed you today, will you please ship the Max Weber gouache entitled WAITING, not to the Downtown Gallery, but directly to Brooks Memorial Art Gallery, Attention: Mr. R. L. Shalkop, Overton Park, Memphis, Tennessee?

This painting is to be included in an exhibition opening at the Brooks Memorial Art Gallery the first week in April so I am sure that Mr. Shalkop would appreciate shipment at the earliest possible date.

We of course realize that your exhibition closes tomorrow the 21st, and we trust that the telegram has reached you in sufficient time so that you are not greatly inconvenienced by this change. Thank you for your attention to the matter.

Sincerely yours,

John Marin, Jr.

JN:gs

March 21, 1962

Connet Ray Letter Service
220 East 23rd Street
New York, N. Y.

Gentlemen:

Please note two boxes I am returning. One box contains envelopes to be sent via first class mail. The box is so indicated. The other is to be sent via bulk mail. The hand-addressed envelopes are to go into the bulk mail group.

As usual we are in a terrific hurry and would appreciate immediate mailing in both groups.

Many thanks for your cooperation.

Sincerely yours,

P. S. Please don't forget to return our file cards your man picked up today.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 19, 1962

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Mrs. Hugh R. Downie
Secretary of the Museum
The Royal Ontario Museum
100 Queen's Park
Toronto 5, Canada

Dear Mrs. Downie:

Thank you for your letter.

I checked with the restorer and although the figure submitted was a little higher I will accept the \$100. insurance compensation as you suggested in your letter of May 8th. Since the posters belong to me personally can you arrange to have the check made out in my name rather than that of the gallery?

I am sorry that this had to happen as I was very proud of owning almost a complete set of the posters and all in good condition, but that is what is happening throughout the country, and I might say the world, with the many traveling exhibitions which have become so characteristic in the art world. God bless culture!

Thank you for your prompt attention and cooperation.

Sincerely yours,

EGH:gs

March 19, 1958

Mr. Spencer M. Cowan
School of Creative Arts
Brandeis University
Waltham 54, Massachusetts

Dear Spencer:

I did not have time to answer your letter when it arrived but I did send a copy of "ABC for Collectors" which I hope you received promptly. As soon as you let me know how many copies you require, I shall be glad to send them on.

One of our clients would like to present a very interesting painting by a Chicago artist in whom I am very much interested, and I suggested that this be given to Brandeis University. Unfortunately, we have no photograph of it but if you are planning to be in New York in the near future, I shall be very glad to show it to you to ascertain whether you would like to have it for your lending library. The painting is by John Foote Jr. who is represented in several museums and who - I repeat - I consider a very interesting painter.

Won't you please let me know whether this fits in with your rules and regulations or whether I should offer it elsewhere?

Best regards to Dusty and you.

Sincerely yours,

EGH:pb

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Diploma stating my completion of Russian I.

Next time you go there, I'll be glad to act as secretary should you need one. I can really rattle off sentences about books, pencils, secretaries in offices & all that useless jazz. Never learned the word for "John".

What has happened to my Doi? Did I misunderstand & think I was to have it before his show in May?

Next week we take off for Maine for the last fling at skiing, then we'll settle down to normal & come see you.

London
Sybil

Sybil

March 19, 1962

Reverend Richard L. Hillstrom
Bethesda Lutheran Hospital
559 Capitol Boulevard
St. Paul 1, Minnesota

Dear Mr. Hillstrom:

I believe that you received an acknowledgment for the Ben Shahn drawing entitled PSALM 133 IN BLACK and also received a credit invoice. As you suggested we will retain that sum as a credit on your account awaiting your next visit to the gallery and a new choice.

If you wish we will send you the silkscreen print by Stuart Davis. The actual price on it was \$35. and the price did not include the frame. All prints are framed for exhibition purposes and are sold "as is". If you still want it under the circumstances we shall mail it to you immediately. And if you would like to have a refund on your credit we will follow your wishes in the matter.

It was so nice meeting you, and I hope to see you soon again. Meanwhile I will await your reply indicating what you would like to have us do about the credit, and about the Davis print.

Sincerely yours,

EGH:gs

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* EATON *



COCKTAILS



March 19, 1962

Mrs. Edith J. Halpert
The Downtown Gallery
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you very much for your
invitation to the special preview on
March 26th. Although we are very much
interested in Contemporary Art and
would have enjoyed being there at this

March 24, 1962

Mr. R. L. Shalkop, Director
Brooks Memorial Art Gallery
Overton Park
Memphis, Tennessee

Dear Mr. Shalkop:

Thank you for your letter regarding the pick up dates and all the arrangements you so carefully made.

As Mr. Marin wrote to you we have arranged with Randolph Macon to ship the Max Weber painting entitled WAITING directly to you. Their exhibition which included this painting closed on the 21st of this month.

I trust that the photographs and our consignment invoice listing all the relevant data about the paintings have reached you by this time. Biographical notes on all three artists are enclosed in the event that you require the material for publicity.

Sincerely yours,

BH:gs
enclosures

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Mr. Sargent Shriver

pg 2

March 20, 1962

SECRET

In any event I thought that this would be an amusing trifle in the office of the Peace Corps, and hope that you don't consider this presumptuous on my part, but having conversed with literally thousands of Russians - in their language - I feel very strongly that we can make use of their slogan since they have an excellent sense of satire.

Sincerely yours,

BNH:gs
enclosure

[illegible]

100-443616 (6-10-64)

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March 20, 1962

Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

Boy was I impressed with your letter which took me a bit of time to decipher as I still find it a bit difficult to read script. However yours was very clear after the second reading.

Naturally I was disappointed when you did not appear at the opening of the Weber exhibition, but I was not there for dinner, but of course came through as usual quite worn at the edges right on the dot for the opening ceremony or what have you. The show looked exceedingly well and even all three Webers were very pleased. The audience seemed very impressed and I was quite happy about the whole thing until I was roused (on the Owl) at 6:20 AM, especially so as the train did not get into Grand Central until about eight something, and boy did I need that extra hour and a half of sleep. I've been grouchy ever since, but having spent a quiet weekend working leisurely in my apartment I feel human again this evening when I am continuing my dictation after the Brandeis annual presentation ceremony where they even served honest to God food, and the fact that no taxis were available (you know we have a bus strike) did not disturb me in any way since the festivities were held just about a half block from this address.

I hope you enjoyed your skiing trip but I think you and Steve were very naughty to pass up the Weber opening. You can make it up by coming to our party on Monday the 26th when I expect to have a ball watching the young generation fall apart when they see what happened sixty to forty years ago. Page Mr. Hunter!

Best regards.

Sincerely yours,

EGH:gs

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PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

DONALD G. HUMPHREY, SECRETARY

March 21, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

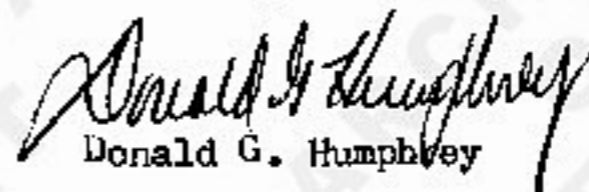
I am writing to report on our February Collectors Exhibition. I am pleased to tell you that we sold the following work from your gallery:

William Zorach # 231 "Sea Pigeon"

Enclosed is a check for \$450, which represents the sale price less the agreed-upon 10% commission.

The other works which you so kindly lent for the exhibition have been returned to Hahn Bros. and you should have them soon. The exhibition was successful, both in terms of works sold and in stimulating interest in collecting. Thank you again for your excellent cooperation.

Sincerely,


Donald G. Humphrey

Encl: Check for \$450.

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32

March 21, 1962

Aqua Sprinkler & Fire Alarm Co., Inc.
1315 Third Avenue
New York 21, N.Y.

Attention: Mr. Albert Bloch

Dear Mr. Bloch:

Please make the required inspection and test of the sprinkler system in our buildings at 32 East 51st Street and 61 East 66th Street, and file the reports before May 15th.


Before making the tests, please call our superintendents so that they can meet you there. They are as follows:

Arthur Lombardi - Superintendent of 61 East 66th Street
Telephone: RE 7-4300 (this is an answering service) or
RA 6-7128 - after 8 p.m.

Bill - Superintendent of 32 East 51st Street
Telephone: PL 3-3707

Very truly yours,

I.M. SCHWARZKOPF, INC.


Irving M. Schwarzkopf

IMS/pve

Ann Rock.

Room 5600
30 Rockefeller Plaza
New York 20, N.Y.

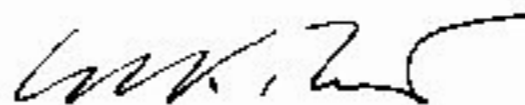
March 17, 1961

Dear Mrs. Halpert:

Thank you very much for sending me your evaluation on the Spencer "Bay" so promptly. Your cooperation is most appreciated.

Best wishes,

Sincerely yours,



Carol K. Uht

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 8-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 824

424 WEST 82nd STREET
NEW YORK 19, N. Y.

March 21, 1962

Downtown Gallery
32 East 51st Street
New York, N.Y.

Attention: Mrs. Edith G. Halpert

Dear Mrs. Halpert:

Yours of the 20th duly received, and with reference to
various shipments which we had made for your account
during February of this year.

We beg to advise that with the possible exception of the
shipment to Gregory, all of the charges are in order, and
we note herewith the actual packing costs based on Public
Service Commission rates:

	<u>Charged</u>	<u>Actual Packing Costs</u>
Gregory	\$ 15.25	\$ 14.99
Bloedel	26.75	27.45
Millett	23.25	24.20
Kaplan	18.25	18.24
John Hopkins	15.25	15.29
(Paplanus)		

Our charges are based on time and material and in spite of a
tremendous increase in overhead (labor costs mainly), there
has not been any noticeable increase in our charges.

Your patronage is, of course, valued and to show our good
faith in the matter, we would ask that you deduct \$10.00 from
the February billing.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

C. W. Johnson

CW:gm

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per place or package, unless the shipper declares in writing on the shipping document a greater value. Where a greater value than \$25.00 per place or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

State University of Iowa
Mr. Frank Seiberling, Head
Dept. of Art
Schl. of Fine Arts & Iowa
Mem. Union

6/15/62 - 8/15/62

Georgia O'Keeffe

23. No. 32 Special	1914	Pastel	14x19 1/4
24. Evening Star No. V	1917	Watercolor	9x12
25. Horse's Skull and Pink Rose	1931	Oil	40x30
26. Pelvis Series - Red With Blue	1945	Oil	30x40
27. Green Yellow and Orange	1960	Oil	40x30

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March 20, 1962

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Mrs. Edith Gregor Halpert, Director

The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I commend you and congratulate you on coming to such a wise decision in regard to "The Purple Pup." As my colleagues say, it is really a "capital piece," and whereby it might be an exaggeration to say that I had worked Perry Rathbone into a white lather over it, I feel nonetheless that he is impressed by its importance. But then how could any one not respond to its fine sharpness and color. It is one of the great genre pieces of the 20th century, and if art and fun go together, here you have it!

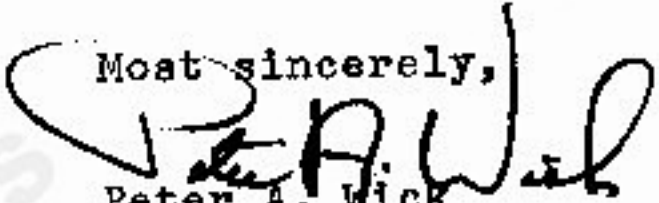
Would you be good enough to have it shipped right away to us here since I want to be sure that it arrives in advance of the Committee of the Trustees meeting on April 11. I should like to have it on hand no later than April 2. I am myself going to be away from March 24 to April 2, slipping down the Mississippi on the "Delta Queen," as far as New Orleans.

Your Abstract Painting show is something I certainly would like to see, and will bend every effort to do so. Thank you for the invitation to the opening, but as you see from the above I shall be spooning past the Wabash.

Do send me all the data on The Purple Pup.

With kind regards and appreciation.

Most sincerely,


Peter A. Wick
Assistant Curator

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March 17, 1962

Mr. Jordan Cohen
1001 West 86th Street
Kansas City, Missouri

Dear Mr. Cohen:

This is to assure you that we received the three Rattner
paintings at the gallery on March 14th.

Thank you.

Sincerely yours,

Gratia Snider
Secretary

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March 20, 1962

Mr. Kermit Bloomgarden
1545 Broadway
New York, New York

Dear Mr. Bloomgarden:

When I talked with you on Sunday evening at Dore Schary's home I mentioned someone who had devoted a good deal of his time to the Civil War, concentrating more or less on the works of art relating to it.

I also believe I mentioned that his name was Hermann Warner Williams, Jr., for many years the Director of the Corcoran Gallery of Art in Washington, D. C. Very recently he organized a centennial exhibition at the Corcoran celebrating the Civil War and compiled a very learned catalogue containing many illustrations in connection with this exhibition. As a matter of fact the Civil War is the special interest of Mr. Williams, and also as I mentioned, he has a huge collection of authentic material such as guns, shields, etc. - somewhat out of the aesthetic field, but of course related - in his own collection.

During his visit to the gallery a few days ago I mentioned your interest in such material and I gathered that he would be very glad to cooperate with you if you will write to him directly at the Corcoran Gallery. I'm quite sure that he could be of considerable help to you if you require such information and data, but in any event I know that you will be interested in seeing the catalogue and would therefore suggest that you communicate with him at your convenience.

It was very nice meeting you, and I look forward to seeing your material relating to this theme.

Sincerely yours,

EOH:gs

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March 19, 1962

Mr. Peter A. Wick
Assistant Curator
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Wick:

No doubt you know (as a matter of fact you do know since Bart's letter indicates that you received a copy of his note to me) that Bart Hayes has so-called released me from THE PURPLE PUP. Actually I feel both pictures are almost equal in quality and suppose that it would be just as well to let you have THE PURPLE PUP for the Museum of Fine Arts in Boston where it will serve a good purpose. Actually the collection of Desmets that I am presenting to the Corcoran has other figure themes and I doubt whether the overall quality will suffer by the exchange. In any event you see that I am giving myself an excellent sales talk to break down my resolve to the contrary and the idea of being in the Boston "Golden Book" is quite irresistible to say nothing of your personal enthusiasm which I value.

And so, if you want to have the painting sent on to you I shall do so under whatever circumstances you desire, either as a direct sale or on an "approval" basis. Do let me know.

Best regards.

Sincerely yours,

EGH:gs

P.S. I hope that you will come to see our next exhibition which I think will offer quite a few surprises. There is practically nothing for sale so that you will be safe from temptation. The show is called Abstract Painting in America 1903-1923 and will open the 27th for a four weeks run through April 21st. If you are available I would love to have you at the opening party on Monday the 26th from five to eight. It should be great fun to see the reaction among the less informed museum personnel, critics and public.

March 20, 1962

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Mr. John Maxon, Director
Art Institute of Chicago
Chicago, Illinois

Dear John:

Please accept my belated thanks for your telegram regarding the Demuth watercolor entitled BUSINESS dated 1920.

O'Keeffe returned way ahead of schedule from her trip to Egypt but I forgot to mention this and furthermore did not want to bother you any further. However, just to be a little bit of a nuisance, could I beg you for a photograph of this painting which we can include in the show with a note indicating that the original was not available.

Since BUSINESS is such a key picture in relation to the theme of my exhibition, American Abstractions 1903-1923, I am very eager to have at least the black and white to accompany the paintings which have been assembled. I am so eager to show the younger generation that abstract art in America did not sprout suddenly in 1950, but had a very legitimate ancestry, of course in small dimensions but after all a small progenitor is better than no progenitor at all.

Many thanks for your cooperation - and I do wish that you could make the opening party on Monday, March 26th, as I think it will be great fun to see the young characters swoon with surprise when they see what happened as far back as a decade before and a decade after the Armory Show in New York and in Chicago. I wonder whom they would pick today to burn in effigy in your town where according to records Hattie served as the culprit in 1913 or '14.

I hope to have the pleasure of seeing you very soon. Best regards.

Sincerely yours,

EGH:gs

ALLAN D. EMIL
MELVIN A. ALBERT
HAROLD KIEVAL

LAW OFFICES
ALLAN D. EMIL
680 MADISON AVENUE
NEW YORK 21, N. Y.
PLAZA 1-0670

March 25, 1963

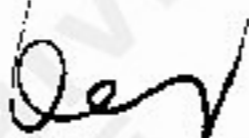
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Just to remind you that there will
be cocktails served on Sunday at 6:30 at the
Harmonie Club in connection with the Forum.
The dinner will start at 7:30 and the Forum
presumably at 8:30, on March 31st.

I am looking forward to seeing you.

Sincerely,



ADE:sw
#211

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Miss Virginia Koblitz

pg 2

March 19, 1962

March 19, 1962

individual owners, as well as complete coverage on your insurance policy.

If you are interested in having so small a section of the original show in the way of paintings please let me know, or you may write directly to the owners whose names and addresses are listed above. One of the paintings called THE PHYSICIST is already scheduled for the Seattle World's Fair exhibition, but perhaps you can make some arrangement to move your show to that area so that the group will be complete.

In any event I shall wait for further word from you.

Best regards,
Virginia Koblitz

I look forward to your letter.

Sincerely yours,

With me we would like to cooperate with you in sending the entire collection of Ben Shahn's paintings and drawings to the Seattle World's Fair exhibition. I'm afraid that this is really impossible as a good many (all but two) of the paintings in the show had been sold, and since a few of the drawings which were on view, I thought even the sold paintings were among those included in the show. The collection was spread by the Museum of Modern Art. The only ones remaining in this country and which could possibly be obtained from the owners are listed below.

WILLIAM L. GORDON 1901 GORDON 31X23
Coll. Mrs. Edith Gordon, 1115 Park Ave. NYC

WILLIAM L. GORDON 1901 GORDON 31X23
Coll. Mr. & Mrs. Herbert A. Goldstone, 1115 Park Ave. NYC

KUBOYAMA 1901 painting in ink 25X30
Coll. Mr. & Mrs. Robert Brown, 23 Brian Hollow Lane, Houston, Tex.

I HAVE TAKEN TO MEAS 1900 GORDON 31X23
Coll. Boston Gallery, West Main Street, Bklyn.

In addition we can supply a number of drawings which may or may not have been part of the show and catalogued but certain to the series. I think we have enough to supply without asking for loans as only a small percentage were hung at the time.

There is no charge for an exhibition other than all the expenses involved in assembling the works of art, having them packed, and shipped to Seattle and of course the return to the gallery and/or the

(over)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 20, 1962

Mr. Joseph G. Butler, Director
Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

A few days ago we received a large envelope containing entry blanks for your forthcoming show to be held late this spring.

Much as we would like to cooperate with you - naturally - you know of course that for the past twenty years we have been obliged to decline all invitations for jury entries. After all our artists are now big boys and have been for some time, and unless they are invited to an exhibition they will not permit us to submit to a jury. I am writing you therefore to explain why we cannot send any of the material to Budworth, etc. If on the other hand your rules this year are similar to those of the Pennsylvania Academy and many other institutions where a division between the two is made I should be glad to send some pictures if they are on the "invitation" list and are available now that our stock is so limited. Won't you please let me know?

And my very best regards.

Sincerely yours,

RGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

F

March 19, 1962

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Mr. Jerrold Loeb
333 No. Michigan Avenue
Chicago 1, Illinois

Dear Mr. Loeb:

On February 20th we sent you a copy of a letter addressed to Mr. Oved Ben-Ami. To date we have received no reply.

Before we can apply to the Post Office we want to make certain that the address is correct since it does not seem possible that the Israeli Post Office would have erred in two instances. Would you therefore be good enough to have your secretary check your address file to ascertain whether something has been omitted in the way of a local address or whatever, as we are very eager to follow through in this matter.

Thank you for your cooperation - and do come in to see us soon.

Sincerely yours,

EGH:gs

March 15, 1962

Mr. Leo Praeger
118 Ketchams Road
Syosett, L.I., N. Y.

Dear Mr. Praeger:

This is to reassure you that we are not neglecting the shipment of your painting by Tseng Yu-Ho entitled "Orchid Grower".

We have been delayed by the illness of our packer, but he will be back on the job very shortly now and the painting will be sent at the earliest possible moment.


We hope you will bear with us, and thank you for your patience.

Sincerely yours,

John Marin, Jr.

JH:ga

represented ^{by} in good examples, as well as Morris Graves, ^y with two of his mystical canvases of birds. The statement by Mark Tobey, entitled Travellers, ^y is a particularly fine example of his precise and mysterious idiom.

Herbert Katzman and Stanley Mitruk, ^{each represented} with ^a ~~one still life each~~, and Reuben Tam and William Kienbusch, each with a landscape, are ^{among} ~~indicative~~ ^{included} of the younger painters ~~represented~~. Martyl is shown with a Mexican scene, as is Kenneth A. Reid, with two larger canvases. ^{There is} An enigmatic Chicago scene ~~is done~~ by Donald Baker, while Ivan Albright is represented with an unusual watercolor. Stuart Davis' ~~is included with~~ a brilliant sketch for a larger composition, ^{is included}, and ^{also} George L.K. Morris ~~with~~ a small, glowing canvas ^{by} 

I would consider mine a "private" collection in the strictest sense of the word. The exigencies of apartment living have perhaps imposed limitations on size and quantity, and personal taste may reflect certain preferences in subject and handling, but these are the pains and privileges of a private collector.

The collection includes ^{Americans in various media} paintings and watercolors by ~~modern painters~~, chiefly American, and a very ~~interesting~~ ^{sculpture} group of bronzes by contemporary ^{A. E. + F.} artists, including sculptors, English, American, and one French. ^{A. E. and F.}

The earliest piece in the collection is a pastel Head by Max Weber, dated 1910. Two sparkling watercolors by John Marin, From Bold Island, Maine (1923) and Deer Island, Maine (1927), are ~~the~~ other earlier pieces that might almost be considered the touchstones of the collection, for they exhibit that disciplined experimentation and emotional and technical control that the artist had over his medium, qualities I may (perhaps unconsciously) have looked for in my later additions.

~~Fortuitously or not,~~ the collection of paintings shows a coherence in the artists' observations of nature, ^a Abstract, but clean lines, definite forms, and expressive color. Georgia O'Keeffe, Ben Shahn, ^{Lyonel} Feininger and Arthur G. Dove are

WAIVER OF NOTICE OF SPECIAL MEETING
OF BOARD OF DIRECTORS

OF

ART DEALERS ASSOCIATION, INC.

WE, the undersigned, being all of the Directors of ART DEALERS ASSOCIATION, INC., do hereby waive all notice of a Special Meeting of the Board of Directors of the said Corporation and do consent that the 28th day of March, 1962, at 6:30 o'clock in the evening be, and the same hereby is fixed as the time, and that The Downtown Gallery at 32 East 51st Street, in the Borough of Manhattan, City and State of New York as the place for holding the same, for the purpose of considering and implementing the action taken by the membership at the Membership meeting held March 28, 1962, in accordance with the Notice of Special Meeting of General Membership of Art Dealers Association, Inc. dated March 14, 1962, and in accordance with the proxies sent out therewith and signed and delivered by the membership, and that all other business be transacted thereat as may lawfully come before the meeting.

Dated: New York, New York, March 28, 1962.

/s/ Andre Emmerich
Andre Emmerich

/s/ E. G. Halpert
Edith Gregor Halpert

/s/ Karl Lunde
Karl Lunde

/s/ Betty Parsons
Betty Parsons

/s/ Robert Samuels, Jr.
Robert Samuels, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 20, 1962

Mr. Roy Neuberger
993 Fifth Avenue
New York 28, N. Y.

Dear Roy:

John Marin gave me a message when I returned from somewhere or other reporting the telephone conversation you had with him regarding the Kuniyoshi and the fact that Sir Robert Aden (I hope this is the correct spelling) might call to see it and several other things.

He did not call. Meanwhile I am very eager to know whether you are still interested in the painting for yourself or whether you decided to let it ride. Won't you please let me know since we have sold two more of the few remaining examples of Kuniyoshi's work in the past week and the Metropolitan has just asked us to send a very late example for consideration. After the last Kuniyoshi experience when I irritated you when I advised you that the painting that interested you was sold the day before, I don't want to have a repeat performance as I certainly never want to irritate you again.

And so will you please let me know your wishes in the matter?

Sincerely yours,

EOH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART DEALERS ASSOCIATION, INC.
(A NON-PROFIT MEMBERSHIP CORPORATION)

STATEMENT OF RECEIPTS AND DISBURSEMENTS AND
AMOUNTS AVAILABLE FOR DISTRIBUTION TO MEMBERS
MAY 31, 1961 TO JUNE 11, 1962

RECEIPTS:

Advances from charter members (Schedule 1)	\$5,000.00
--	------------

DISBURSEMENTS:

Salary - Catherine C. Hemenway	\$1,057.64	
Payroll taxes	31.74	
Telephone answering service	168.22	
Telephone expense	125.77	
Typewriter rental	12.31	
Office supplies and expense	178.34	
Stationery and mailing expenses	230.29	
Printing expense (Including Standard Form Gallery Artist Agreement distributed to all members)	211.15	
Photocopying expense	18.54	
Legal fees	1,900.00	
Accounting fees	153.91	
Organization expenses	95.10	
Sundry expenses	291.46	
TOTAL DISBURSEMENTS	4,474.47	
CASH BALANCE AT JUNE 11, 1962		525.53
Less, unpaid bills to be paid out of above funds:		
Petty cash expenses	1.50	
Corporation Trust Co. - dissolution expenses	43.00	44.50
AMOUNT AVAILABLE FOR DISTRIBUTION TO MEMBERS DESIRING SHARES (Schedule 2)		\$ 481.03

**SLOAN GALLERIES, MR. RICHARD BRAUN, CURATOR
VALPARAISO UNIVERSITY
VALPARAISO, INDIANA**

**THE FOLLOWING ARE SUGGESTED LOANS FOR YOUR SHOW @ MARCH 10, - APRIL 5, 1962
DELOIT COLLEGE - - - APRIL 22 - MAY 14, 1962**

(w) Photos Sent 9/12/62

WILEN SNEAGER

✓ 1. Gas House District	1932	Oil	40x30	The Downtown Gallery
✓ 2. The Watch Factory	1950	"	42x28	Butler Art Institute
3. Near Avenue A	1933	"		Museum of Modern Art
✓ 4. Edge of the City	1948	"	25x29	Coll. Mr. Joseph Hirshhorn & Mr. A. Lerner, Curator 24 East 57th Street New York, N.Y.

CHARLES SHEELER

✓ 5. Ventilators	1948	"	24x30	Whitney Museum
6. The Upstairs	1938	"	12x20	Cincinnati Art Museum
✓ 7. Bucks County Barn	1923	Tempera	25x19	Whitney Museum & Crayon
8. Interior	1926	Oil		Whitney Museum
9. View of New York	1931	"	30x48	Boston Museum of Fine Arts
10. Barn Abstraction	1948	Tempera	29 1/2 x 21 1/2	Coll. Mr. & Mrs. Robert Strauss 53 Briar Hollow Lane Houston, Texas

GEORGIA O'KNEFTE

12. Black, White and Blue	1930	Oil	50x48	The Downtown Gallery
✓ 13. Blue II	1952	"	28x30	The Downtown Gallery
✓ 14. Black Spot #2	1919	"	16 1/2 x 24	Coll. Mr. & Mrs. Irving Levick 277 Nottingham Terrace Buffalo, N.Y.
16. Dark Abstraction	1934	"	21x25	City Art Museum St. Louis
✓ 15. Horse's Skull on Blue	1932	"	18x28	Arizona State College Tempe Arizona
18. Brown Mail - Wing and Wing Horse	1948	"		Toledo Museum, Toledo, Ohio
17. Cross By the Sea	1932	"	24x28	Carrier Gallery, Manchester N.H.

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ART DEALERS ASSOCIATION, INC.
(A NON-PROFIT MEMBERSHIP CORPORATION)

SCHEDULE OF DUES RECEIVED FROM CHARTER MEMBERS
MAY 31, 1961 TO JUNE 11, 1962

The Alan Gallery, Inc.	\$ 200.00
Grace Borgenicht Gallery	200.00
Leo Castelli Gallery	200.00
The Contemporaries Gallery	200.00
Cordier & Warren, Inc.	200.00
Peter H. Deitsch	200.00
The Downtown Gallery	200.00
Ward Eggleston Galleries	200.00
Andre' Emmerich Gallery	200.00
French & Co., Inc.	200.00
Rose Fried	200.00
Martha Jackson Gallery	200.00
Sidney Janis Gallery	200.00
Kraushaar Galleries	200.00
Pierre Matisse	200.00
Mayer Gallery	200.00
Midtown Galleries	200.00
E. & A. Milch, Inc.	200.00
Tibor de Nagy Art Gallery	200.00
The New Gallery	200.00
Betty Parsons Gallery	200.00
Saidenberg Gallery	200.00
Stable Gallery	200.00
Willard Gallery	200.00
Howard Wise Gallery	200.00
TOTAL	<u>\$5,000.00</u>

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on the Museum had refused to buy. I urged him to buy it from his discretionary fund, but I think he would prefer official sanction. There is no question but that the MFA Boston should have a Dove collage — has Perry seen the best ones you have? I don't want to promise anything, but I think that I may be able to be of some help now I am on the Committee — help to Dove, I mean, and to his kind. But it is harder to direct PTR than to get approval of his choices; please tantalize him a little, if you haven't already. (I liked the gouache ~~he~~ he did buy; but it is just not important enough to represent the best of Dove in the MFA.)

The Weber show was first-rate, despite foul lighting (in the daytime, when we went) and very poor Chronological/typical hanging. My very favorite was New York (1944) belonging to Miss Joy Sarah Weber. Makes me wonder what other delights are kept in the bosom of the family?

Jerry is now in California, visiting ailing parent. Will be back at end of week, I pray. We both have eyes on the opening of the '03-'23 show and will make it if humanly possible.

Best wishes

Howard Armstrong

THE *Saint Paul Gallery* AND SCHOOL OF ART

476 SUMMIT AVENUE
SAINT PAUL 2, MINNESOTA

MALCOLM E. LEIN, DIRECTOR

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Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

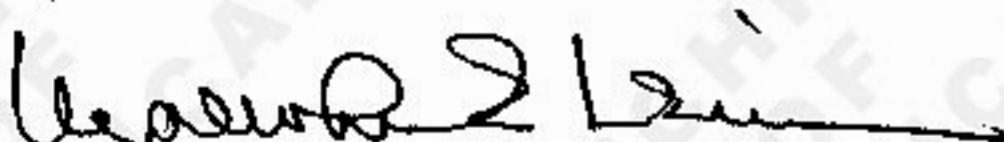
Thank you for your letter with reference to the Stuart Davis drawing "Still Life" which had been shipped to you collect. I am enclosing a check in the amount of \$6.44 to cover the shipping charges.

I am very sorry that damage occurred to the frame of the Davis. I suggest that you send us a bill for replacement of the frame. The insurance company will want the old frame for examination, so I suggest that you send it to us collect.

Payment covering the two items which we purchased from you was made in December. All of the remaining works have been returned to you according to our records.

Again many thanks for your interest and cooperation.
With best regards I am,

Sincerely,



Malcolm E. Lein
Director

24 March
1962



PREMIER GALLERY, INC.

ONE LOAN, 141 SOUTH PIGHER STREET, MINNEAPOLIS, MINN. 55401 • TELEPHONE: 715-6541

WALTER BENZ AHERN, DIRECTOR

March 22, 1962

Dear Mrs. Halpert:

While you may not remember having met me at a recent opening, still I thought perhaps these clippings might be of casual interest to you, if only to indicate that Minneapolis' only sales and exhibition gallery has gotten off to a successful start, and that the press has shown more than ordinary interest in giving us 5 articles, the only one of any particular value being the review, in the space of one week. I'm tentatively planning a New York expedition in a month or so, and hope to see you then.

Best regards,

Walter Ahern

Walter B. Ahern

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Mr. Earle Grant

PG 2

March 19, 1962

2005 10 10

enclosing the appraisal you wish, predating it as of December, 1961, since that is the date you mention in your letter. In any event it will hold for this current year as well.

How I wish that you and Plin could come to New York. It would be so wonderful to see you. Meanwhile please send my love and wishes that the desert air will revivify two of my favorite friends.

I'll have him call my house and tell me where and for the great
 council of war. I have had a sort of ~~business~~ ~~business~~ based on secret ex-
 position. I can't take an official hour any more times a
 week and I don't. In any event this explains why I did not answer
 your letter sooner. At the moment I am in my apartment (it is Sunday)
 talking on the phone trying to catch up on the neglected correspondence.

EGH:gs analogue

and realize you will be there if and when I make another trip from the world, Hawaii. The view from your living room is simply divine today at Holonah and at Pain Springs on route to my favorite spot in or whatever. I have never been there, but some day plan to take a L when I had the sense that you have. Spending winters in Pain Springs again.

and what else is there? I get no pleasure at the very thought of boarding anything because I know that we will not have as comfortable and go through a day of anxiety in addition. No one seems to care about the current space we use, but we're constantly afraid of our speed. God help us when we start traveling to the moon and get stuck on an unyielding comet.

It would be a mistake to think that the only way to get the best out of a person is to give him a lot of money. The person who is given a lot of money is often given a lot of trouble. The person who is given a lot of trouble is often given a lot of money. The person who is given a lot of money and a lot of trouble is often given a lot of money and a lot of trouble. The person who is given a lot of money and a lot of trouble is often given a lot of money and a lot of trouble.

(9100)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

charles z.
offin

March 16, 1962

advertising

30 east 60th street new york city plaza 3-6381

Rough Proof of your advertisement

to be inserted in:	size	issue
N. Y. Times		
Herald-Tribune		
Arts Digest	2"	April
Art News	2"	April
Pictures on Exhibit		

Read text carefully for accuracy! Please
telephone corrections at once, otherwise
ad will appear as shown.

PK ✓
→ see proof

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SPEED-LITE

121 W. 17 ST., NEW YORK 11, N. Y.

PHONE ALgonquin 5-6440

March 28, 1962

Mrs. Edith Halpert
The Downtown Gallery
35 East 51 Street
New York, New York

Dear Mrs. Halpert;

We are pleased to quote on the following jobs;

2500-- 16 pg. books entitled "Abstract Painting in- America" 1903-1923 -----	\$300.00
	658.96
	898.96
	24
2500-- Robert Osborn folders -----	\$96.00
	141.-

We are able to handle rush jobs and I am sure you will be satisfied with our delivery and quality.

Thank you for allowing us to quote. We would be pleased to quote and discuss any future printing needs.

Very truly yours,

Bernard Resta
SPEED-LITE OFFSET CORPORATION

Ben Resta

*PK put his name of firm
in our phone bk*

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MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • ELdorado 5-1298

Conservation of Paintings

March 20, 1962

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

INSURANCE ESTIMATE

STUART DAVIS - "Landscape with Drying Sails", oil on
canvas, 32" x 40", dated 1932.

Painting has been slightly damaged - 2"

scrape in brown area at upper right.

Fill, if necessary, and inpaint -

\$35.00

Pl \$10.00 Transp. chgs

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THEREYO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions,
restorations are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

roswell museum and art center
roswell, new mexico

joseph stuart
director

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MISS GEORGIA O'KEEFFE
ABIQUIU, NEW MEXICO

DEAR MISS O'KEEFFE:

THANK YOU VERY MUCH FOR YOUR LETTER OF 22 MARCH. I AM SORRY YOU FEEL A SHOW OF YOUR WORK HERE WOULD BE DIFFICULT TO ARRANGE. I HAVE HAD THE OPPORTUNITY TO DISCUSS AN EXHIBITION OF YOUR WORK WITH FORREST HINKHOUSE OF THE PHOENIX ART MUSEUM, AND HE SEEMS VERY ENTHUSIASTIC ABOUT SHOWING IT AND POSSIBLY CO-SPONSORING THE ENTIRE AFFAIR.

AS I MENTIONED IN MY ORIGINAL LETTER, WE WOULD LIKE VERY MUCH TO ORGANIZE AN EXHIBITION, AND WE WOULD DEFINITELY NOT BURDEN YOU WITH WORK IN THE PROCESS. I THINK SUCH AN EXHIBITION WOULD BE TIMELY AND VERY WELL RECEIVED IN THE STATE. PLEASE RECONSIDER.

WOULD IT BE CONVENIENT FOR YOU TO CALL ME SOMETIME THIS WEEK? MY NUMBER HERE IS MAIN 2-4700 AND MY HOME PHONE IS MAIN 2-4821. PERHAPS WE COULD ARRANGE A TIME WHEN IT WOULD BE CONVENIENT TO DISCUSS THIS MATTER. IT IS VERY DIFFICULT FOR ME TO LEAVE MONDAYS OR WEDNESDAYS.

I HOPE TO HEAR FROM YOU SOON.

SINCERELY,

Joseph Stuart
JOSEPH STUART
DIRECTOR

26 MARCH, 1962

JMS:DD

March 20, 1962

Mr. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Andre:

Being a slow-witted dame I cannot recall what your instructions were in connection with the Georgia O'Keeffe painting entitled EVENING STAR VII, other than that I should put it away for you. When you get a moment let me know your wishes in the matter. In any event it is safely tucked away, and wisely so before our next exhibition which opens on March 27th (cocktail party the preceding afternoon from five to eight) when we expect a great many people to swoon when they see the paintings produced in America by Americans between 1903 and 1923. I have not been so excited about a show for many years, and every time another loan is delivered I practically float into outer space. It must be wonderful to be bored and remain calm all the time.

From several conversations I have had with Stuart Davis since our collective visit with him, you and Dore sure made a hit for which I am personally grateful as he has not "given" so completely for a long, long time. As a matter of fact I succeeded in detaching him from four paintings dated 1922 for the forthcoming exhibition.

I know you will be here in April, but I keep my fingers crossed hoping to see you both at the party which I think will be great fun. Do let me know whether you can make it.

Affectionately,

EGS:gs

THE UNIVERSITY OF NEBRASKA
LINCOLN 8, NEBRASKA

ART GALLERIES
208 MORRILL HALL

March 19, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 28, New York

Dear Edith,

I am currently working on a selective catalog and a checklist of our collection to be published in conjunction with the opening of the Sheldon Art Gallery. There appears to be a million little details of fact which my predecessor did not think important enough to put into the records. Therefore, I am writing you now, and will probably again before I am through, to ask some questions.

We have in our drawing collection a portrait of Pascin drawn by Foujita. The paper shows the stamp of the Pascin estate and a superscription: E. G. Halpert. I assume that this means that the drawing was your gift to the University. I hope I am correct, but if so can you confirm this and give me some notion of the date of this donation.

Secondly, can you give me the present address of John Foote. We need his birthdate and, if possible, the date of the painting which you presented to us in 1958. All for now, probably more later.

Sincerely yours,

Norman
Norman A. Geske
Director

NAG:dj

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 19, 1962

5 20

Original of original

March 19, 1962

and gained some more information about the painting and its history. I am sorry that I cannot give you more information at this time.

Very truly yours,

Mr. Edward H. Dwight, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Ed:

A few days ago I received a telephone call from Mr. Sherwood A. Garner of the General Adjustment Bureau, Inc. to advise me that after examining the painting and discussing it with his expert (former bookkeeper at Milch Galleries) he could make a final offer of \$3,750. for the Stuart Davis painting. Naturally I made it very clear that this was completely out of the question as the painting was completely worthless and would be for a period of five years if and when God willing the artist would be in a position to repaint many of the large areas to sustain the color organization. This repainting, as you were previously informed and so was the insurance company, cannot be made until after the relining which has to wait five years, as indicated by the restorer.

Among other things I informed Mr. Garner that our consignment invoice makes it very clear that the responsibility for any painting or other work of art consigned by us is up to the consignee - an art gallery or any other institution, and states distinctly that the consignee "will negotiate for the collection of the insurance and assumes full responsibility for the collection of all claims". In other words I am throwing this right back into your lap in the hope that you can assure the company that we cannot accept anything less than \$10,000. as indicated in the invoice. The Rattner was a different matter and was settled very promptly as his technique does not involve the problem of the "purist" technique of Stuart Davis. And so will you please get this moving rapidly before you leave Milwaukee as Stuart keeps after me constantly for the final report.

I do hope that you will be able to attend our party on March 26th as it promises to be a very fascinating one with a great many surprises for the less knowledgeable museum personnel, critics and

(more) over 7

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BROOKS MEMORIAL ART GALLERY

OVERTON PARK
MEMPHIS, TENN.

March 20, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for being willing to lend two paintings by Abraham Rattner, two by Max Weber, and one by Ben Shahn to our loan exhibition here next month.

They will be picked up early next week by the Berkeley Express and Moving Company, 409 West Broadway, CA6-3663. Our contact has been Mr. Leroy Abramson. He has been asked to notify you the day before their expected arrival.

Shipment will be made from New York about the first of April. Because this is a little later than we originally hoped, the opening date has been postponed to April 15, following a preview on the evening of the 13th. The closing date therefore has been moved to May 6, after which the paintings will be returned as promptly as possible. We hope these dates will be satisfactory to you.

Thanks again for your co-operation.

Sincerely,

R. L. Shalkop
R. L. Shalkop
Director

RLS:skb

publishing information regarding sales transactions, are responsible for obtaining written permission from the artist and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information published 60 years after the date of sale.

MINUTES OF SPECIAL MEETING OF MEMBERSHIP

OF

ART DEALERS ASSOCIATION, INC.

A special meeting of the membership of the ART DEALERS ASSOCIATION, INC. was held on the 28th day of March, 1962, at 5:30 o'clock in the evening, at The Downtown Gallery, 32 East 51st Street, New York City, New York.

The following members were present in person:

Karl Lunde, The Contemporaries Gallery
Edith Gregor Halpert, The Downtown Gallery
André Emmerich, André Emmerich Gallery
Betty Parsons, Betty Parsons Gallery

The following members were present by their written proxy, to be exercised by Mr. André Emmerich:

Charles Alan, The Alan Gallery, Inc.
Grace Borgenicht Brandt, Grace Borgenicht Gallery
Leo Castelli, Leo Castelli Gallery
Arne H. Ekstrom, Cordier & Warren, Inc.
Peter H. Deitsch
Ward Eggleston, Ward Eggleston Galleries
Robert Samuels, Jr., French & Co., Inc.
Rose Fried, Rose Fried Gallery
Martha K. Jackson, Martha Jackson Gallery
Sidney Janis, Sidney Janis Gallery
Antoinette M. Kraushaar, Kraushaar Galleries
Pierre Matisse, Pierre Matisse Gallery
Harold C. Milch, E. & A. Milch, Inc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1962

Mr. Charles Page
1725 Kearny Street
San Francisco 11, California

Dear Mr. Page:

Unfortunately your letter arrived the day that Budworth picked up the picture for shipping and it was too late to withdraw it.

Indeed I am very sorry that the restorer took so long to de-warp the painting by Tseng Yu-Ho, but it required a long drying process after the wood was dampened in order to restore the original shape. Hereafter any change in climatic conditions will not affect the panel whatsoever, and we felt that you would prefer to wait rather than have the painting warp again no matter how slightly. The job turned out superbly and I am very happy that we had this attended to.

I hope this letter reaches you somewhere so that instructions can be given to have the crate held until your return. I have communicated with Budworth in the hope that such instructions will be given.

Also if the letter does reach you wherever you may be, perhaps you and Mrs. Page can be with us on Monday the 26th when we have our opening party (from five to eight o'clock) for the exhibition of American Abstractions 1903-1923. It should be a fun party and I would love to have you attend.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

EDITH GREGOR HALPERT COLLECTION

The following are to be picked up at the:

Department of State-Educational and Cultural Affairs
Washington 25, D. C.
Att: Mr. Max Lambergh, Deputy Assistant Secretary

tempera	Carroll Gier	Bandmen, 1952
oil	Stuart Davis	Poshade, 1958
		Composition With Winch, 1931
watercolor	Charles Demuth	Aerobats (In Vaudeville) 1918
oil	Arthur G. Dove	Haples Yellow Morning, 1935
		Snow On Ice, 1930
gouache	Jimmy Ernst	Almost White, 1950
watercolor	Lyonnell Feininger	Halloween, 1952
gouache	Morris Graves	Bird, 1951
oil	O. Louis Guglielmi	Mental Geography, c. 1943
oil	Bernard Karfiol	Making Music, c. 1938
oil	Jenah Kinigstein	Adoration of the Magi, 1953
pencil & ink	Yasuo Kuniyoshi	Squash, 1924
gouache	Jacob Lawrence	Piano, 1941
oil	Jack Levine	The Offering, 1952
watercolor	John Marin	Movement No. 1, Boat Series, 1927
		Nassau Street, N.Y., 1925
		Landscape, Rowe, Mass. 1918
oil	George L.K. Morris	Entanglement, 1953
oil	Georgia O'Keeffe	Stethof Adobe Church, 1929
oil	C.S. Price	In The Mountains, 1943
oil	Abraham Rattner	Crucifixion in Yellow, 1954
drawing	Ben Shahn	Bicycle Act, 1950
oil	Reuben Tan	Days Toward Landfall, 1950
Devi painting	Tsang Ts-Ho	Hawaii, 1959

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 • YU 8-7700

March 28, 1962

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John Walker
John W. Warrington
Suzette M. Zacher

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you so much for agreeing to lend your paintings for the Trustee Room and Members' Lounge at the AFA headquarters.

As you can see from the enclosed loan agreement form, we would like the pleasure of having them for one month and will send Hahn Brothers around on Friday, March 30th, to pick them up.

If this is agreeable to you, would you please return the enclosed loan agreement form, being sure to include the evaluation so that we can insure them.

Sincerely yours,

Elizabeth S. Navas

Elizabeth S. Navas (Mrs. Rafael)

ESN/rhc
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POC ^{stencil} customer
→
D. ADRIAN RUSSEL
315 WARREN STREET
BROOKLINE 45, MASSACHUSETTS

March 16, 1962

The Downtown Gallery, Inc.
32 East 51 Street
New York 22
New York

Dear Sirs:

Mr. Peter Mink, Assistant Curator
of the Department of Prints in the Museum of
Fine Arts, Boston, gave me the enclosed bill
for two pictures by Ben Shahn.

I have been interested in the Boston
Museum for many years. I am herewith
enclosing my check to your gallery for \$261.⁰⁰
being the amount of the bill for purchase
of "Blind Botanist," 1962
and "Route and Molecules #1," 1959

Very truly yours
D. Adrian Russel

Enclosures-2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

telegram sent full rate 3/20/62 to:

Mrs. Mary F. Williams
Chairman, Art Department
Randolph Macon Womens College
Lynchburg, Va.

PLEASE SHIP WEBER GOUACHE WAITING DIRECTLY TO BROOKS MEMORIAL
ART GALLERY, ATTENTION R. L. SHALKOP, OVERTON PARK, MEMPHIS,
TENNESSEE. LETTER FOLLOWS.

John Marin
Downtown Gallery

March 19, 1962

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Lillian Hellman
63 East 82nd Street
New York 28, New York

Dear Miss Hellman:

As I scribbled in a postscript, the Des Moines Art Center will be glad to accept the Max Weber painting. The Director, Mr. Thomas Tibbs, was in the gallery just as I was signing my letter and remarked that a painting of the period of your still life would just about complete their small survey of Max Weber's work. This survey includes some outstanding examples and I would highly recommend that the gift be directed to that institution unless you have something else in mind. If the former, I can have Mr. Tibbs write to you directly and make arrangements for shipment at the expense of the Center, but will do nothing about it until I receive word from you.

I hope to see you at our opening next Monday the 26th from five to eight. It should be a fun party.

Sincerely yours,

EGH:gs

March 28 - 1962

My dear Mrs. Gratia Sinder,

Thank you for your letter. My picture, taking is not one of my chief minor talents. If you want object, I will send the quilt to you. The postage won't be excessive and if it is what you can use, I shall be glad to pay the C. O. D. charges on its return.

Yours very truly,

Mrs. Philip Schwartz
122 San Miguel Road
Pasadena, California

SLASH GALLERIES LIST CON'T.

GEORGIA O'NEILL

✓ 18. Abstraction Blue

1927 Oil 30x40 Coll. Dr. & Mrs. Melvin
Belgen
48a 44 East 22nd Street
New York 28, N.Y.

19. Wall With Green Door

1942 " 30x42 The Downtown Gallery

CHARLES MERTON

** 20. In the Province #1

1928 Tempera 28x34 Coll. Mr. John McAndrew
Wellesley College
Wellesley, Mass.

Baker #6442

** 21. The Tower - After Christopher 1919 Tempera
Wren

Columbus Gallery of Fine Arts

** 22. After All

1923 Oil 30x36 Norton Gallery of Art
West Palm Beach, Florida

STUART DAVIS

** 23. Brown Still Life

1922 Oil 32x30 The Downtown Gallery

Baker 35 - 638

** 24. Landscape With Drying Sails 1961 - 32 Oil 40x32

The Downtown Gallery

Baker B2 4

** 25. Evening in Istanbul

1961 Oil 18x14 The Downtown Gallery

G.E. Nelson #8882

** 26. Little Giant Still Life

1950 Oil 48x33 Coll. Museum Richmond Museum
Richmond, Va.

** 27. Shapes of Landscape

1950 Oil 28x36 Coll. Mr. Roy Neuberger
908 Fifth Ave.
New York 28, N.Y.

(*) Please Order All Photographs of Paintings by CHARLES MERTON & STUART DAVIS
ALL OTHERS HAVE BEEN CANCELLED -

Oliver Baker Associates 25 Washington Square North, New York 11, N.Y.

G.E. Nelson 1616 York Ave. New York 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1962

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The Reverend M. Earle McCullough
Minister of Christian Education
✓ Nebraska Congregational Conference
Fellowship House, 1710 B Street
Lincoln 2, Nebraska

Dear Mr. McCullough:

Please forgive me for not having answered you earlier, but I have been away and just got around to my correspondence.

I presume that this request for exhibition relates to the group already selected by Norman Geske, Director of the Art Galleries at the University of Nebraska, some time ago and collected this past week.

The painting by Ben Shahn entitled HUNGER has been in the collection of the Alabama Polytechnic Institute and may be obtained I believe by writing directly to the institution. There are a good many other Shahns dealing more closely with religious themes in addition to the selection made by Mr. Geske, and if it is not too late and you advise me accordingly I will be glad to send you photographs with the names of the owners, in addition to a few prints which we have in our possession, the majority of which deal with the Old Testament which may or may not fit in with your plans.

Won't you please advise me whether or not it is too late so that I can follow through?

Sincerely yours,

EOH:gs

temporarily
1946
26x40
Daker DG-31

RDL
Pinch

HOUSE OF REPRESENTATIVES
WASHINGTON, D. C. *✓*

24 March 1962

Dear Mrs. Halpert:

Thank you very much for your kind invitation to attend the special preview of your showing, "American Abstractions 1903 - 1923" at your Gallery on Monday, March 26, but regret very much that my schedule prevents me from being in New York for this event.

I have your catalogue of the exhibit and certainly want to see this showing when I am in New York.

Sincerely yours,

Robert N. Moore Jr.
Robert N. Moore Jr.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

*Enter on
his ch
exposure*

on list already ✓
✓
of certain list
POL again
Crest stained
to hand cat.
March 20, 1962

Mr. Joseph R. Shapiro
516 Augusta Boulevard
Oak Park, Illinois

Dear Mr. Shapiro:

Yes indeed I remember you despite the fact that I have been so
slow in answering your very nice letter.

I am very pleased that Max Weber will be represented in the Art
Institute with this very fine painting which I remember vividly,
and if you miss it so desperately I will lend you one to fill
the gap in your collection.

Enclosed you will find the appraisal you requested. Of course
there is no charge for this service as I am very glad to coop-
erate with you.

It has been a mighty long time - in referring to my records -
since I had the pleasure of seeing you at the gallery. Whether
or not you are interested in any of our artists I would so much
enjoy seeing you here when you are next in New York. As a matter
of fact you might enjoy our next exhibition a catalogue of which
will be mailed to you in a few days. Three of the artists (in-
cluding Weber) will be among the eleven represented and I think
you will find it most interesting to see what all these boys and
girl did in the way of abstract art way back in the first two de-
cades of this century. The majority of the paintings have been
borrowed from museums, private collectors, etc., and although the
show offers really a capsule of what happened in the period be-
cause of the limitations of space in the gallery, the coverage
makes an important statement indicating that modern art in Ameri-
ca did not commence in 1950. In any event it will be nice to see
you again.

Sincerely yours,

EDH:ge enclosure

also.

Whitney is lending us 13 good
things and the Columbus
Gallery about 8. I am going
to try to get Duchamp's
Nude Descending, if I can.
Although I think that was
Walter Kuhn's doing, Stieglitz
supported Duchamp; and
didn't he give Duchamp his
first one-man show in NYC?

I am also interested in getting
something good of Joe Stella.
I know Gibson Dances at Yale
very well but Richie lost it.
They have a number of things.
I would like, also, the M. A.
Anyway: do send the Weber et al
material at your reasonable convenience.
Re. the State Dept. biz: anyone as charming
as you can be an institution without
its getting in the way! The best - Frank

WILLIAM LESCAZE F.A.L.A. ARCHITECT 211 EAST 48th STREET NEW YORK 17

ASSOCIATE

HENRY A. DUMPER A.I.A.

Edorado 5-3660

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

26 March 1962

Dear Mrs. Halpert:

Mr. Lescaze has asked me to write to you regarding the collage of Tseng Yu-Ho entitled "Forest, 1956" which he recently purchased from you. Would you be kind enough to forward to me a letter indicating the value of the painting.

Very truly yours,



NANCY SCHOOLAR
Secretary to William Lescaze
ES

Mrs. Edith G. Halpert
The Downtown Gallery Inc.
32 East 51st Street
New York 22, N. Y.

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Dr. and Mrs. Stephen J. Walker

716

event, we regret that it is not possible, because we have made plans long ago to go to Florida for a couple of weeks, just beginning on that Monday.

May we assure you, we are sorry and appreciate you asking us. We always visit your gallery when in New York.

Sincerely,
Jennie M. Walker

THE NATIONAL FOUNDATION
Medical Scientific Research, Professional Education and Medical Care
FRANKLIN D. ROOSEVELT, FOUNDER
800 SECOND AVENUE, NEW YORK 17, N.Y.
OXFORD 7-7700

Basil O'Connor
President

POLIO MYELITIS
VIRUS DISEASES
ARTHRITIS
BIRTH DEFECTS
CENTRAL NERVOUS
SYSTEM DISORDERS

March 15, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 21, New York

Dear Mrs. Halpert:

Would you be kind enough to provide me with the Downtown Gallery's evaluation of the Dartmouth College primitive which we of The National Foundation purchased in January on the occasion of Mr. Basil O'Connor's 70th birthday.

As you recall, we paid \$750 for the picture, this price representing the Gallery's generous discount. For insurance purposes, I would imagine that the full cost originally asked by the Gallery should be given.

Could you please send me this evaluation for transmittal to Mr. O'Connor's insurance brokers.

Many grateful thanks.

Cordially yours,

Elaine Whitelaw
Elaine Whitelaw
Director
Women's Activities

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Wilfred C.

2/24/62 RI # 9-1233

350 CPW

Mrs. Hulse was in this morning and would like to return 2 WC by O'Keeffe. Our invoice #9227.

#57 PINK AND GREEN MTNS V, 1917	\$1,000.
#47 EVENING STAR VI, 1917	1,000.

With this amount she would like to clean up her outstanding balance of \$1862.85 and for the credit balance that remains she would appreciate a check.

I said that you would write or call her about this.

ig

March 27, 1962

Davenport Drive,
Stamford, Conn.

Dear Mrs. Halpert;

I appreciated your letter concerning the early Sheelers. Actually, I would prefer to keep the two "restored" paintings-- "Waterfall" and "Blue Gentians"-- for old sake's sake.

The untouched canvas of zinnias in tall white vase and the small landscape on board could be used for the purpose you suggest and I shall be only too glad to present them to you for whatever useful possibility there may be for them.

What about the tiny oil of Charles and Nina Allender as students at the Academy? This was sketched by a fellow-student, Morton Schamberg.

I shall be in New York Friday the 31st. and will pick up the two mentioned above.

Sincerely yours,

Sam Waterhouse

March 20, 1962

Mr. Johnson
W. S. Bushworth & Son, Inc.
424 West 52nd Street
New York, N. Y.

Dear Mr. Johnson:

In going over the bills with the bookkeeper I had occasion to come across your invoice which we received on March 2nd or 3rd.

In referring to the specific items I was somewhat taken aback by the highly increased figures for packing such small pictures as one addressed to Gregory, and others to Bloedel, Millett, and Papianus, as well as to Morton Kaplan, all of which were very small in dimension as compared to many others billed to us previously at very much lower prices.

When you get a chance will you review this bill as I am sure there must be some mistake in these highly increased figures.

Thank you for your attention.

Sincerely yours,

EOH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Rough Proof of your advertisement in

ISSUE OF

TO PRESS



ARTS



1861 Broadway, New York 23, N. Y. • CO. 5-4100

FOR IMMEDIATE APPROVAL

Below is a proof of your advertisement, set according to your copy and instructions, in conformance with our typographic regulations. We shall, without cost to you, correct any errors in wording made by us. However, we shall have to bill you at cost (charged by our printer) for any other alterations you make in this advertisement, in accordance with standard magazine publishing custom. Approval must be received by noon of press date indicated above.

Silence Means Approval

The Downtown Gallery
32 East 51 St., New York

AMERICAN ABSTRACTIONS
1903-1923

DAVIS
DEMUTH
DOVE
HARTLEY
MARIN

O'KEEFE
SHEELER
SPENCER
STELLA
WEBER

ZORACH

*To Apr. 21st
if room available
for small italics
OK - off*

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• baker paper company •

36 BROAD STREET

Since 1899

BEVERLY - 1-8050

OSHKOSH

♦♦♦

WISCONSIN

15 MARCH 1962

THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

ATTENTION: EDITH HALPERT, PLEASE!

DEAR MRS. HALPERT:

CONFIRMING OUR RECENT TELEPHONE CONVERSATION, I AM
ENCLOSING MY CHECK IN THE AMOUNT OF \$300.00, WHICH
REPRESENTS A 20% DOWN PAYMENT ON THE MARIN WATER
COLOR, "A BIT OF STONINGTON, MAINE", WITH THE BALANCE
TO BE PAID AT THE RATE OF \$100.00 PER MONTH, BEGINNING
IN APRIL.

VIA PREPAID EXPRESS I HAVE RETURNED THE TWO PICTURES,
"MOUNT WASHINGTON, 1924" AND "LOOKING TOWARD MT.
WASHINGTON, AMONOOSAG RIVER, 1924" FOR CREDIT. PLEASE
INFORM ME IMMEDIATELY UPON ARRIVAL OF THESE ABOVE
MENTIONED PICTURES, LETTING ME KNOW IF THEY WERE RE-
CEIVED IN GOOD ORDER, SO THAT I CAN CANCEL THE INSURANCE
I AM CARRYING ON THEM.

ALSO, IT IS MY UNDERSTANDING THAT YOU ARE GOING TO SEND
ME A PHOTOGRAPH OF "A BIT OF STONINGTON, MAINE, 1926" SO
THAT I MAY HAVE THIS FOR MY FILE. I WOULD APPRECIATE
RECEIVING INFORMATION TO SUPPORT THE FACT THAT MINE IS
AN AUTHENTIC ORIGINAL WATER COLOR BY JOHN MARIN AND THAT
IT IS A GOOD REPRESENTATIVE OF HIS WORK. ALSO, ANY
INFORMATION THAT YOU MIGHT HAVE AS TO WHEN MR. MARIN
LIVED IN STONINGTON AND IF ANY OTHER OF HIS WORK MIGHT
HAVE BEEN DONE IN THAT AREA.

THANK YOU!

KB:MS

SINCERELY YOURS,
Keith Baker
KEITH BAKER

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telegram (full rate) sent 3/22/62 to:

Peter Wick
Museum of Fine Arts
Boston, Mass.

PLEASE INSURE DEMUTH FOR SEVENTY FIVE HUNDRED. SHIPPING
TOMORROW.

Edith Halpert

THE *Saint Paul Gallery* AND SCHOOL OF ART

476 SUMMIT AVENUE
SAINT PAUL 3, MINNESOTA

MALCOLM E. LEIN, DIRECTOR

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Phillip Bruno was here a few days ago. Among other things we discussed a Benjamin West painting which the Gallery owns and which we are considering selling.

If the sale is authorized by the Trustees, it would have to be done as inconspicuously as possible. Phillip suggested that I contact you with reference to the possible sale. In case you are interested please let me know. I shall be in New York the week of the 23rd of April and we can discuss the matter in detail at that time.

Sincerely,



Malcolm E. Lein
Director

24 March
1962

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT, PHILADELPHIA 30

March 20, 1962

Miss Gratia Snider
Secretary
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Snider:

In accordance with our understanding, I am sending you herewith a bill, in the amount of \$10.35, covering the insurance on the two paintings by Sheeler lent for your exhibition. At your convenience, would you kindly have a check sent directly to Eliel & Loeb & Margraff.

With many thanks,

Sincerely yours,

Gertrude Toomey
Gertrude Toomey
Registrar

GT/mt

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMMERCIAL OFFICE SUPPLY

DIVISION OF C. I. T. FINANCIAL CORPORATION

650 MADISON AVENUE • NEW YORK 22, N.Y.

telephone: PLaza 1-6524

March 26, 1962

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We purchased the following paintings from you in 1957:

PAINTING	ARTIST	COST
<i>oil</i> Night Composition 3	Abraham Rattner	\$1,615.00
Two Figures with Rose	" "	3,400.00
Fernscape #6	" 164	1,020.00

Sizes
38x19
38x51
18x15

1954 - 2800
5000.

It would be appreciated if you could advise us of the current market value of the aforementioned paintings so that we may insure them accordingly.

Very truly yours,

M. J. Crowley
M. J. Crowley

MJC:gr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALBANY INSTITUTE of HISTORY and ART

Founded 1791

125 WASHINGTON AVENUE
ALBANY 10, NEW YORK

March 21, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Sometime ago, we had some correspondence with you about a gift to the Institute of a Charles Sheeler landscape painted in 1913.

We have decided to dispose of this painting and are wondering whether we might exchange it for a drawing or turn it in on a good Sheeler of a later date.

As we have been collecting in a much earlier period of American art, we are anxious to have good representative items. What can you do for us?

A photograph is enclosed.

Sincerely,


Janet R. MacFarlane
Director

JRM/ks

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. F. H. Detweiler

pg 2

March 20, 1962

2021, 05 Nov 2021

I want to thank you for your courtesy in letting us see this group and for permitting us to hold them long enough to ascertain what if anything could be done with them. I shall look forward to hearing from you.

Sincerely yours,

[illegible][illegible]

I did not write to you earlier as I had much to do. I have been very busy lately, and I am sorry to hear that you are also. I hope you will get some rest soon.

BOH eg

be removed without affecting the original paint process. The removal of the remaining white is a very costly process and is therefore the original color of the painting, and for the restoration of the original color of the painting, and the removal of the remaining white is a very costly process. The removal of the remaining white is a very costly process and is therefore the original color of the painting, and for the restoration of the original color of the painting, and the removal of the remaining white is a very costly process.

[illegible]

a set of the photographs which I ordered for that purpose. Not only to look at the painting, but I am sending him in the subject because Wheeler is not associated with me and I don't want to let him know your wishes.

1. 2. 3. 4. (FRONT)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 19, 1962

5 28

Mr. Earle Grant

March 19, 1962

Dear Mr. Grant:

Mr. Earle Grant
2475 Cabuilla Hills Drive
Palm Springs, California

Dear Earle:

Well, even this old war horse can't take it any more and for the past couple of weeks I have had a sort of a breakdown based on sheer exhaustion. Evidently I can't take an eighteen hour day seven times a week any longer. In any event this explains why I did not answer your letter sooner. At the moment I am in my apartment (it is Sunday) talking my head off into my ediphone trying to catch up on the neglected correspondence.

I wish I had the sense that you have, spending winters in Palm Springs or whatever. I have never been there, but some day plan to take a peek at Arizona and at Palm Springs en route to my favorite spot in the world, Hawaii. The view from your living room is simply divine and maybe you will be there if and when I make another trip away from home.

I was so shocked to hear about Pliny, but I'm glad that he has recovered and is enjoying the desert. After all the traveling I have done throughout my lifetime I finally became very allergic to it during the past year or so when no form of transportation has brought me to my destination on time. The planes run four hours late, the trains too, and what else is there? I get so depressed at the very thought of boarding anything because I know that we will not leave as scheduled and go through a day of anxiety in advance. No one seems to care about the current space we use, but worries constantly about outer space. God help us when we start traveling to the moon and get stuck on an unfriendly comet.

No doubt you have seen the big scandals relating to appraisals on art given to institutions. The Bureau of Internal Revenue has really gone to town and everyone is scared stiff. However I have a nice clean slate and am not afraid to commit myself on any valuation as I have always been extremely careful not to exaggerate values, and am therefore

(more) over -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



San Francisco Chronicle

KRON-TV
CHANNEL 4
KRON-FM

March 24, 1962

Dear Mrs. Halpert -

What a fantastic, magnificent, unbelievable show! Jasper Johns by Marsden Hartley, dated 1917. Mark Rothko by Georgia O'Keeffe, dated 1917. Robert Mallery by Joseph Stella, dated 1920. All the abstract expressionist boys rolled into one by John Marin and dated 1903!

This seems to me one of the most important shows in years. I am sorry it is not going to travel, and I am even sorrier that I shall not be able to get to New York while it is on. It looks to me as if it should be worth a trip all by itself.

Is there any chance that I could get 35 mm. color slides of the O'Keeffe, Hartley, Marin, and Demuth which you illustrate? I am particularly anxious to have them because I am giving some lectures on modern American painting at the Salzburg Seminar in American Studies this summer, and I want very much to emphasize the idea that the United States did not discover modern art at the Armory Show. These pictures would be very important documents on behalf of that argument; in fact, I know of few that would do the trick half so well.

If this is agreeable to you, I'd like to know how much the slides will cost, and I'd also like to have some black-and-whites of the other very abstract pictures in the show so I can see what they look like and decide if I want to order

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March 19, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

In referring to my follow up file I find some correspondence dated February 10th in connection with two paintings which you had under consideration and the fact that we had sent you two photographs of more recent examples by O'Keeffe for your further consideration.

Would you be good enough to let us know whether you have reached any decision in connection with this situation? I should be most grateful for a reply at your convenience.

Sincerely yours,

EDH:ga

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith F. Halpert
Dear Madam.

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

3/19/62

We got in a nice, old Penn. Water
color, bust of man, in old frame - overall
size $7\frac{1}{2} \times 9\frac{1}{2}$ in. nice clear con. price \$48.50
if interested will send for inspection & -
pay Postage both ways if not wanted.

Very Truly
C. M. Heffner

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

I will be represented in the exhibition to be held from May 24, 1962 through June 17, 1962, by the following works:

<u>Titles</u>	<u>Lent by</u>	<u>Media</u>	<u>Insurance Values</u>
---------------	----------------	--------------	-------------------------

Works may be picked up at

or works will be shipped by Express collect ()

Signed _____

March 23, 1962

Dear Mr. Sheeler:

The members of the Academy and the Institute are delighted that you have been awarded the Academy's Award of Merit Medal and cash prize of \$1,000.

In connection with the annual ceremonial, to be held on Thursday, May 24, we are arranging an exhibition of the works of newly elected members and recipients of awards and honors, to run from May 24 through June 17.

May we have a group of paintings by you to cover approximately sixteen linear feet, including spacing? We would appreciate your filling out the enclosed slip as soon as possible.

Thorn's Express will call for works in New York City or its environs on Tuesday, May 8. If any of your paintings are to come from out of town they should be shipped to reach us not later than May 4. All expenses will be borne by the Academy.

If you have glossy prints of the pictures you are sending us we would appreciate receiving them for publicity purposes.

Very sincerely yours,

Leon Kroll
In Charge of the Exhibition

P. S. A copy of this letter has been sent to Mrs. Edith Halpert.

Mr. Charles Sheeler
Dows Lane
Irvington, New York

LK:lk

SOUL, AS AMERICAN

S. J.

March 24, 1962

March 24, 1962

March 24, 1962

Mr. Frank Seiberling
Head, Department of Art
State University of Iowa
Iowa City, Iowa

Dear Frank:

Finally a whole batch of photographs were sent to you via air mail including most of the prints you ordered plus an additional batch which I thought would interest you, a list of which is enclosed. You may return anything that doesn't fit in with your plans and we will credit the amount involved accordingly.

Within a few days you will receive a catalogue of the little exhibition opening here, and once I get the sixty-five paintings on the walls without extending the galleries onto the sidewalk I can send you photographs of some of the loans if and when the museums supply me with additional prints for which I have been pleading desperately. There are some really fabulous paintings in the group that very few "art lovers" have seen and certainly not in one fell swoop. You will just have to come in and see for yourself. Once I get the party over I can settle down to an extension of the project and dig up some more photographs which will include the other artists you have in mind. For someone who considers a four week deadline a rush job June seems so far away, but I can understand that with an elaborate catalogue in view and a foreword, etc., you do have to work far ahead. Let me know the dates of the pictures you plan to encompass in your show so that I can look about for additional photographs, also the full list of artists that you have in mind. This will help materially.

Also as soon as I get a few copies of the Weber catalogue from both the Academy of Arts & Letters and Boston University I will send them on to you because a good many of the outstanding examples are included in this two-town exhibition as I picked the material for these shows with great care and we were fortunate in obtaining a large percentage of the pictures invited. In any event, after next week I will be available for any assistance that you may require.

Meanwhile I send you my very best regards and again hope that you will

(more) Over →

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Mr. Frank Seiberling

PG 2

March 24, 1962

સાહેબ, આ નોટબેંક

come in to see the show.

Sincerely yours,

1. To determine the
 2. To determine the
 3. To determine the
 4. To determine the

$$\frac{1}{\pi} \int_{-\infty}^{\infty} f(x) dx = \lim_{n \rightarrow \infty} \frac{1}{n} \sum_{k=1}^n f\left(\frac{k}{n}\right)$$

EOH:28

P.S. A catalogue and the publicity release are now enclosed indicating as you will see that it was planned on a very modest scale due to the limitation of space and to the fact that I thought it would be presumptuous to go beyond our own current roster with the exception of two artists who were associated with the gallery previously. And of course the closing date of 1923 eliminated some hot numbers by the slightly younger painters in the group.

[illegible][illegible]

Ulla was just good always, but almost the first time you were I - [unclear]

{ exorc }

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MINUTES OF SPECIAL MEETING OF BOARD OF DIRECTORS
OF

ART DEALERS ASSOCIATION, INC.

A special meeting of the Board of Directors of the ART DEALERS ASSOCIATION, INC. was held on the 28th day of March, 1962, at 6:30 o'clock in the evening, at The Downtown Gallery, 32 East 51st Street, New York City, New York.

Mrs. Edith Gregor Halpert, President of the Corporation, called the meeting to order and assumed the duties of Chairman.

It was reported that a written waiver of notice of the meeting had been or would be signed by all of the Directors, and would be duly filed with these minutes.

The following Directors were present:

Andre Emmerich	Andre Emmerich Gallery
Edith Gregor Halpert	The Downtown Gallery
Karle Lunde	The Contemporaries Gallery
Betty Parsons	Betty Parsons Gallery

being four of the five newly elected Directors of the Corporation.

The Board of Directors unanimously concurred in all action taken by the membership in the membership meeting just concluded, at which the aforesaid four members of the Board were present, and a motion to that effect was made, seconded and unanimously carried.

March 19, 1962

Mrs. Francis E. Booth
Whale Cove Road
Rockport, Massachusetts

Dear Mrs. Booth:

Your letter concerning a painting signed M. Weber - 1881 was referred to us by Mr. David Aronson of the Boston University School of Fine and Applied Arts.

We feel that the painting you described was not done by the same Max Weber whose work is on exhibition at Boston University.

Also we have no knowledge of Charles Jacque.

I regret that we cannot be of help to you.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Birthday - Surprise

Bill Cummings

Wm Willard H. Cummings

"Mama".
The Carlyle, S.C.

TIME 7:12 o'clock

DATE March 16th Friday

PLACE Victorian Suite
The Carlyle

app

March 19, 1962

Mr. Paul Roebeling
2 Jill Lane
Trenton, New Jersey

Dear Mr. Roebeling:

At your request I am glad to give you the current insurance
valuation for the painting listed below:

Ben Shahn OOTESGAS 1956 watercolor \$ 3500.

Sincerely yours,

EGH:gs

free to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

March 15, 1962.

Write
ask for
Mrs. Edith G. Halpert.

Dear Madam,

I have an old piece of quilt
top, which must have been made for a child.
There are animals, etc. a small child would like.
Some of the flowers are painted on, evidently by
the person who made the quilt.

Would you be interested in purchasing
such a quilt?

Yours very truly,
Mrs. Philip Schwartz
122 San Miguel Road
Pasadena,
California

March 22, 1962

Mrs. Willard H. Cummings
164 East 72nd Street
New York, New York

Dear Millie:

Is my face red!

As evidence of how "beat" I am I slipped your invitation to Bill's birthday party in the wrong folder and have just discovered it this moment (Wednesday, 11:50 PM), and of course am a bit late for the celebration and am really very upset about this slip up because as you know I am extremely fond of the Cummings and would never pass up a party like this. I do hope you can forgive me and will understand.

Love,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AF A
Appr

March 19, 1962

Miss Elaine Whitelaw, Director
Women's Activities
The National Foundation
800 Second Avenue
New York 17, New York

Dear Miss Whitelaw:

At your request I am glad to give you the current insurance
valuation for the painting listed below.

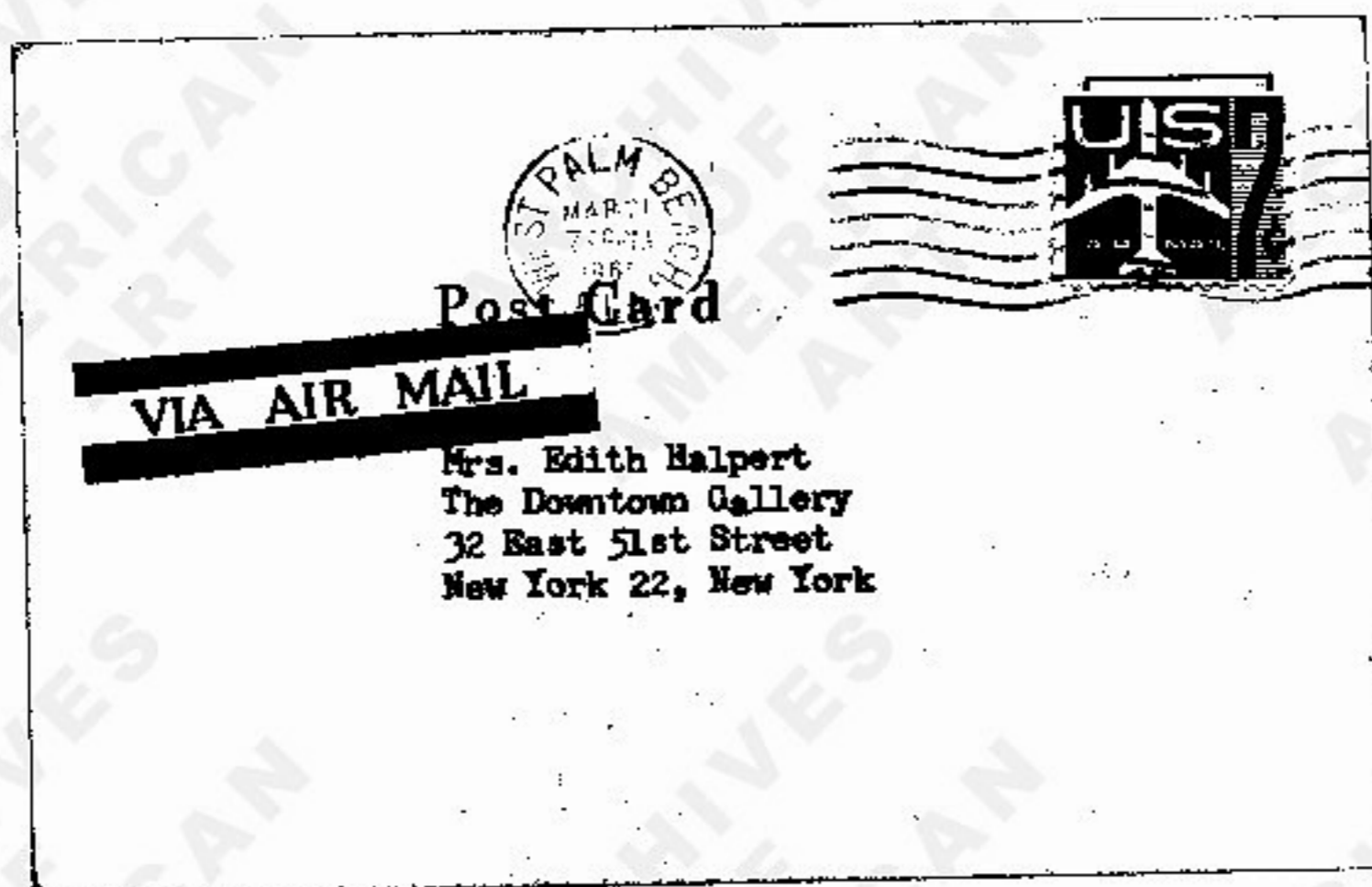
Anonymous DARTMOUTH COLLEGE c.1840 watercolor \$ 1200.

Sincerely yours,

ECH:gs

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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March 20, 1962

March 20, 1962

March 20, 1962

March 20, 1962

Mr. Sargent Shriver
Edson Lane
Rockville, Maryland

Dear Mr. Shriver:

Indeed you may retain the photographs for an extended period for further consideration. Incidentally if you plan to be in New York the 26th or any time thereafter before April 21st I think you will be very much interested in seeing some of the very early examples by Georgia O'Keeffe which are included in our forthcoming exhibition entitled Abstract Painting in America 1903 - 1923. For many of our visitors the exhibition will be a revelation as it proves that modern art in America did not have its origin in 1950, but started at least ten years before the famed Armory Show. Also if you and Mrs. Shriver plan to be here on the 26th we are celebrating this event by having a preview cocktail party that afternoon from five to eight o'clock, and I think you will find it fun to join us on that occasion.

During your visit I was rather reluctant to bring up the matter, but I decided that you might be interested in seeing the enclosed card which I used last Christmas and New Years as a very personal greeting to a very limited number of people. As you will note, I used the national slogan of the U.S.S.R. in Russian with a translation below. This idea occurred to me as a result of two visits to the U.S.S.R., one as a private tourist in 1958, and the other at the request of the U.S.I.A. to serve as curator of the art section at the American national exhibition in Moscow. On both occasions I was very much impressed with the fact that there were huge banners in public parks, at the entrances to children's camps, and of course at the great agricultural show with the slogan "Mir i Druzhsba" (Peace and Friendship). I was equally impressed with the fact that after any pleasant conversation I had with anyone ranging from the hotel porter to an important official the parting handshake was always accompanied the same slogan and frequently with an affectionate pat on the shoulder. Subsequently on my return I talked with a good many American officials and newspaper publishers in the hope that this slogan in Russian type (with a translation below) would be used directly above any belligerent statement which came through from Moscow and was printed in a headline in our papers, but thusfar failed in my so-called mission.

(more) Over 2

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

State University of Iowa
Mr. Frank Seiberling, Head
Dept. of Art
Schl. of Fine Arts & Iowa
Museum, Union

6/15/62 - 8/15/62

Georgia O'Keeffe

✓ 23. No. 32 Special	1914	Pastel	14x19 $\frac{1}{2}$
✓ 24. Evening Star No. 7	1917	Watercolor	9x12
✓ 25. Horse's Skull and Pink Rose	1931	Oil	40x30
26. Pelvis Series - Red With Blue	1945	Oil	30x40
✓ 27. Green Yellow and Orange	1960	Oil	40x30

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AFA

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

28 March 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is to thank you for loaning us your spirit drawing for our special Shaker exhibition. It gave us a great deal of pleasure and was a fascinating addition to a very popular show.

We first shipped the drawing off to Winterthur but John Sweeney has redirected it to the Philadelphia Museum of Art and I believe that the drawing has probably reached them already.

I hope to be in New York *week after next, now* ~~next week~~ and look forward to seeing you then. I'll call you soon after my arrival.

With my thanks and my best good wishes.

Sincerely yours,

Mary

Mary C. Black, Director
(Mrs. Richard Black)

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File

*96-
POL-Special
customer
OK*

March 24, 1962

Mr. C. Adrian Rubel
315 Warren Street
Brookline 46, Massachusetts

Dear Mr. Rubel:

As requested we are now enclosing the receipted bill for the two Ben Shahn prints.

I am very pleased that you made the gift to the Boston Museum and that you are interested in this very important institution.

When you are next in New York I hope you will pay us a visit and see other examples of Shahn's work as well as the other artists represented by the gallery. I am now enclosing a catalogue of an exhibition which opens next week and which we consider an extremely important event in the art world, as the paintings shown were produced in America ten years before and ten years after the famed Armory Show.

I look forward to the pleasure of meeting you.

Sincerely yours,

BDH:gs
enclosures

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 20, 1962

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS
DEPARTMENT OF PRINTS

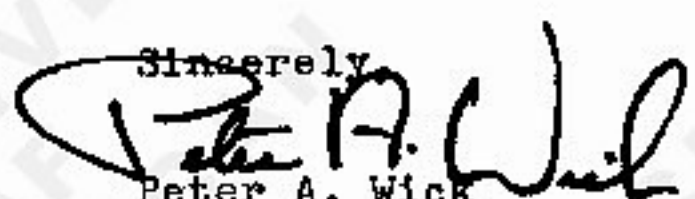
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I neglected to say in my letter re The Purple Pup that the two Ben Shahn silkscreen prints consigned to me on March 1st have been purchased by C. Adrian Rubel of 315 Warren St., Brookline, Mass. Mr. Rubel is keeping The Blind Botanist for himself, and giving the Museum the Lute and Molecules. Mr. Rubel will send you his personal check for the full amount of \$261.

With best regards.

Sincerely,


Peter A. Wick
Assistant Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jack Zajac is represented by a unique cast of
a vigorous subject from his Roman period.
There is ^{also} a unique casting of a figure by
the Wisconsin artist, Richard Randall, and
one of the enclosed, powerful ^{works} ~~forms~~ of
William Zorach. A fine piece of great ^{formal} elegance
~~of form~~ is the polished bronze by the
French artist Jean Arp, ^{entitled} Mediterranée, one of
only five cast in 1956.

26
Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

State University of Iowa
 Mr. Frank Netherling, Head
 Dept. of Art
 Sch. of Fine Arts & Iowa
 Men. Union

6/15/62 - 8/15/62

Charles Demuth

- | | |
|-----------------------------------|-----------------------------------|
| 1. Cabaret Interior (Van Vachtan) | Circa 1917 Watercolor Gull |
| 2. Bridgist | 1918 Pencil & Watercolor 9x12 1/2 |

Arthur G. Dove

- | | | |
|-------------------------------|------------------------|-----------------|
| 3. Starry Heavens | 1924 Painting on Glass | 16 |
| 4. Running River | 1927 Oil on Metal | 21x16 |
| 5. Boat Going Through Inlet | 1928 Oil on Metal | 21x29 1/2 |
| 6. Colored Barge Man | 1929 Oil | 22x20 |
| 7. Abstraction | 1914 Oil | 21 1/2 x 16 1/2 |
| 8. Tree | 1934 Oil | 18x24 |
| 9. Long Island | 1940 Oil | 20x22 |
| 10. Out the Window | 1940 Oil | 18x21 |
| 11. Warm Yellow Red and Green | 1945 Wax Emulsion | 12x24 |

John Marin

- | | | |
|---|-----------------------------|-----------------|
| 12. Downtown New York | 1911 Watercolor | 14x17 1/2 |
| 13. Polinaise-on-Hudson | 1916 Watercolor | 10 1/2 x 10 1/2 |
| 14. Rocks and Sea, Small Point, Maine | 1917 Watercolor | 10x12 |
| 15. Maine Rocks, Small Point, Maine | 1917 Watercolor | 10x12 |
| 16. Sun - Region Rowe, Mass. | 1918 Watercolor | 21 1/2 x 24 1/2 |
| 17. Bar Harbor - Maine | 1924 Watercolor | 18 1/2 x 20 1/2 |
| 18. Tree and Sea, Maine | 1922 Watercolor | 20 1/2 x 15 1/2 |
| 19. Movement - Nassau Street | 1926 Watercolor | 20 1/2 x 21 |
| 20. Boat Sea and Shore, Small Point, Maine | 1928 Watercolor | 22x22 |
| 21. New York Series From Washington Heights | 1930 Oil | 22x28 |
| 22. The Circus | 1930 Colored Pencil Drawing | 9x13 |

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Roy Neuberger called regarding —

Sir Robert ^{Adeane} Adeane — Trustee of
Tate Gallery
Important Donor —

Int. Kuniyoshi —

May come in today Sat.
3/10/62

Autumn Twilight or any other
Kuniyoshi —

Merin Oil —

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out of the total of 25 members entitled to vote, in favor of the dissolution of the Association. This proportion in favor of dissolution being greater than two-thirds of the entire membership entitled to vote, the resolution favoring dissolution was declared lawfully carried.

After discussing the matter of fixing dues of members of the Association, it was moved, seconded and unanimously carried that the dues for persons who have been members of this Association for any time since its inception May 26, 1961, until dissolution or until a year from May 26, 1961, whichever is sooner, shall be fixed at \$200.00, which is the same amount that each member to date has lent to the Corporation against the dues to be fixed.

The proxy notices were thereupon analyzed with respect to the response of each member indicating desire for participation in pro rata distribution of remaining funds of the Corporation, if any, after dissolution and payment of just debts, expenses and claims:

Members expressly wishing to participate
in pro rata distribution of any remaining
funds after debts, expenses and claims13

Members from whom no response on this
point was received, and who will
therefore participate in the same
manner as the 13 above..... 3

Members expressly not wishing to partici-
pate in pro rata distribution of any
remaining funds after debts, expenses
and claims..... 9

The 9 latter members thus expressly
releasing the Corporation from such
pro rata distribution are as follows:

Leo Castelli, Leo Castelli Gallery
Karl Lunde, The Contemporaries Gallery
Edith Gregor Halpert, The Downtown Gallery
Rose Fried, Rose Fried Gallery

March 20, 1962

Mrs. Eugene S. Flamm, Secretary
Albright-Knox Art Gallery, New York
Buffalo 22, New York

Dear Mrs. Flamm:

Your letter addressed to Mr. Marin was referred to me.

First I want to apologize to Mrs. Clarkson for dashing off during her visit, but I was occupied in the show room and did not have an opportunity to talk with her. Secondly I am sorry that there was a misunderstanding about the prints.

Because it would be impossible for us to retain in our limited space more than one example of each in a frame we are obliged to send out all our etching, lithographs, and silkscreens "as is", and in all instances the museums or university galleries merely place them under glass tacked against the wall. I regret that this cannot be done in your brand new galleries, but hope that one of these days either you or Mrs. Clarkson can come in and select some original drawings, watercolors, or whatever, all of which naturally are framed for exhibition or for sale. We do want to cooperate with you particularly after I had occasion to see your special sales room which impressed me tremendously. Perhaps you can suggest some artists whose work you would like to have and we can send you a few photographs from which you can make the selection.

Also, would you write me a "formal" letter informing me of the condition in which the print so badly damaged was received by you so that we may make a claim against the Railway Express Co. Evidently the package was exposed to rain sometime during transit because as you know there are color spots throughout. I shall be most grateful for your cooperation in this matter - and hope to hear from you regarding the future selections.

Sincerely yours,

EOH:gs cc: Mrs. Clarkson

For to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Centre Island
Oyster Bay, New York
23 March 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I called at your gallery early in the season but found you preoccupied, and therefore think it best to introduce (or perhaps reintroduce) myself to you in writing.

I am not a newcomer to the American art scene, nor indeed the international one. Commencing back in the twenties, I have been much exhibited in New York and elsewhere in the country and to some extent abroad - and reproduced widely in book, newspaper and magazine, in painting, lithograph and drawing. In fact, I recall that your own gallery downtown disposed of a half dozen or so prints a long while back.

In the oil medium, I was shown about the land and abroad in important exhibitions ranging from the National Academy to the Carnegie International, though perhaps I have been more widely recognized as a painter in water color. My galleries in years past were chiefly Ferargil, MacBeth, Marie Sterner, Sporting Gallery and numerous print dealers. My last one man show was held in Beverly Hills, California complete with full scale Hollywood opening.

During the years of my absence from full participation in the business of art, there appears to have been an almost total turnover in galleries along with a marked change in the interest of the artminded public. All of the galleries I've mentioned have been casualties,

Since my active return to the field several years ago, I have accumulated a substantial number of paintings in water color in addition to those which have been commissioned or acquired privately, and believe I am about ready for a new show - perhaps during the next season.

Let me further recall myself as a draughtsman and painter of the American scene - and I do not mean in the regional sense - nor do I regard myself as dated, excepting possibly in relation to the various abstract schools.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Ms. A. 9. 1. 1962

Ms. A. 9. 1. 1962

March 19, 1962

Individual owners as well as groups and institutions.

to the artist or his estate. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is published 60 years after the date of sale.

Miss Virginia Kobler
1240 N. E. 95th Street
Seattle 15, Washington

Dear Miss Kobler:

Thank you for your letter.

As much as we would like to cooperate with you in sending the entire collection of Ben Shahn's paintings and drawings entitled "Saga of the Lucky Dragon" I'm afraid that this is utterly impossible as a good many (all but two) of the paintings in the show had been sold, and quite a few of the drawings which were on view. Furthermore even the sold paintings were among those included in the retrospective exhibition sent abroad by The Museum of Modern Art. The only ones remaining in this country and which could possibly be obtained from the owners are listed below.

FAREWELL 1961 gouache 31x23
Coll. Mrs. Edith Gregor Halpert

WHY 1961 gouache 26x20
Coll. Mr. & Mrs. Herbert A. Goldstone, 1125 Park Ave. NYC

KUBOTAMA 1961 painting in ink 25 1/2 x 39
Coll. Mr. & Mrs. Robert Straus, 53 Briar Hollow Lane, Houston, Tex.

I NEVER DARED TO DREAM 1960 gouache 27x40
Coll. Norton Gallery, West Palm Beach, Fla.

In addition we can supply a number of drawings which may or may not have been hung in the show and catalogued but pertain to the series. I think we have enough to supply without asking for loans as only a small percentage were hung at the time.

There is no charge for an exhibition other than all the expenses involved in assembling the works of art, having them packed, and shipped to Seattle and of course the return to the gallery and/or the

(more)

March 17, 1962

Mr. Henry J. Trolin
100 Park Avenue
New York 17, New York

Dear Mr. Trolin:

As you requested I am glad to give you the current valuation
for insurance purposes for the painting listed below.

Abraham Rattner MAN WITH A PIPE gouache \$ 750.

Sincerely yours,

BCH:gs

view to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The group of small bronzes, ~~has been~~ collected within the last few years, ~~and it~~ may well be the most representative assemblage of this art form in the Chicago area. By happy combination, these bronzes, which fit so well in a modern apartment, exhibit the greatest variety of invention and experiment. Their visual excitement is contained in small volume, but the statement of the artist is more vivid and personal in these sculptures than in many of their larger works.
~~versions.~~

A Henry Moore figure, seated on a flight of steps, retains ^{this artist's} ~~his~~ unmistakable monumentality. The pieces by Anthony Caro are more freely modelled, as are the small bronze sketches of the young American, Robert Cremean. The great revival of ~~interest in sculpture~~ ^{by} among young British artists is well ~~represented~~ ^{shown} in ~~sculptures~~ ^{works} by Lynn Chadwick, Michael Ayrton, Reg Butler and Bernard Meadows. Abbott Pattison's Dancers and Robert Cook's Skaters are both masterful ~~evocations~~ ^{evocations} of forms in motion, while

7/

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

charles z.

offin

March 26, 1962

advertising

30 east 60th street

new york city

phone 3-6381

ART IN AMERICA - Spring 1962 issue

PLEASE TELEPHONE O.K. AT ONCE

EXHIBIT A - SCHEDULE 1

ART DEALERS ASSOCIATION, INC.
(A NON-PROFIT MEMBERSHIP CORPORATION)

SCHEDULE OF RECEIPTS FROM CHARTER MEMBERS
MAY 31, 1961 TO FEBRUARY 28, 1962

✓ The Alan Gallery Inc.	\$ 200.00
✓ Grace Borgenicht Gallery	200.00
✓ Leo Castelli Gallery	200.00
✓ The Contemporaries Gallery	200.00
Cordier & Warren, Inc.	200.00
✓ Peter H. Deitsch	200.00
✓ The Downtown Gallery	200.00
Ward Eggleston Galleries	200.00
✓ Andre Emmerich Gallery	200.00
✓ French & Co., Inc.	200.00
Rose Fried	200.00
✓ Martha Jackson Gallery	200.00
✓ Sidney Janis Gallery	200.00
Kraushaar Galleries	200.00
Pierre Matisse	200.00
Mayba Gallery	200.00
Midtown Galleries	200.00
✓ G. & A. Miloh, Inc.	200.00
✓ Tibor de Nagy Art Gallery	200.00
The New Gallery	200.00
✓ Betti Parsons Gallery	200.00
✓ Saidenberg Gallery	200.00
✓ Stable Gallery	200.00
✓ Willard Gallery	200.00
✓ Howard Wise Gallery	200.00
TOTAL	<u>\$5,000.00</u>

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

HENRY J. TROLIN
100 PARK AVENUE
NEW YORK 17, N.Y.

March 15, 1962

*Write
approx 750*

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:-

About four years ago we purchased from you Abraham Rattner's gouache entitled "Man with a Pipe". If my memory serves me correctly, the purchase price was \$500.00.

We have consented to loan this painting to an organization in Westchester which is arranging an exhibition. They will insure the painting from the time it leaves our premises until it is returned, but wish to know the present valuation. Will you please be good enough to let me have the information.

With best regards

Yours very truly

HJT:GS

Henry J. Trolin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BUTLER INSTITUTE OF AMERICAN ART
524 Wick Avenue - Youngstown, Ohio

ARTISTS OF NEW YORK AND VICINITY -- READ CAREFULLY --
FOR THE 1962 27th ANNUAL MID-YEAR SHOW.

* * * * *

A van from The Butler Institute of American Art will pick up certain invited pictures from W. S. Budworth and Son, Inc., 424 West 52nd Street, late in May. There will be room in this closed van to transport 125 additional paintings by New York City and vicinity artists to Youngstown for submission to the Jury, and these pictures will be returned by the same means early in September. There will be no charge by Butler Institute for this transportation, but Budworth's fee will be \$2.00 per picture for two-way handling. UNDER NO CONDITIONS WHATSOEVER MAY ANY ARTIST OR DEALER MAKE ADVANCE RESERVATIONS. EVERYTHING IS STRICTLY ON A FIRST COME, FIRST SERVED BASIS.

Pictures can be brought to Budworth's only between Tuesday, May 22nd, and Thursday, May 24th, inclusive, from 9 A.M. to 12 Noon, and 1 P.M., to 4 P.M.

NO MORE THAN ONE PAINTING MAY BE ENTERED BY AN INDIVIDUAL ARTIST USING THIS VAN SERVICE, BECAUSE OF VAN SPACE LIMITATIONS, RESTRICT YOUR ENTRIES TO SIZES NOT EXCEEDING 72 INCHES, EITHER HEIGHT OR WIDTH, EXCLUDING FRAME. HEAVY, THICK FRAMES WILL NOT BE ACCEPTABLE.

Artists will be required to pay, upon delivery to Budworth's, \$2.00 for two-way handling of each painting. Any collection of later delivery which the artist may ask Budworth to make will, in addition to the above service charge, be for their account. Any pictures brought in prior to May 22nd will be subject to a storage charge for a full month or fraction thereof, at Public Service Commission Storage rates, for the account of the artists. No entry will be received by Budworth unless full payment is made upon delivery.

No insurance will be carried during transportation and positively no responsibility will be assumed by either Budworth's or The Butler Institute of American Art for loss or damage, no matter how caused. Artists wishing to do so may insure their work individually.

* * * * *

PLEASE NOTE THAT THE ABOVE REGULATIONS FOR THOSE USING VAN SERVICE NULLIFIES CERTAIN RULES IN THE MID-YEAR PROSPECTUS.

SEND ENTRY BLANKS AND ENTRY FEE DIRECT TO THE BUTLER INSTITUTE OF AMERICAN ART NOTING ON THE BLANK THAT THE WORK IS COMING VIA BUDWORTH.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 19, 1962

Mrs. Alexander Swallows, Jr.
Scarsdale Manor South
Scarsdale, New York

Dear Mrs. Swallows:

Several days ago we sent you a check for \$2,250. as an exchange with Georgia O'Keeffe for the WHITE CALLA.

So that I may present the record to Miss O'Keeffe on her return, would you be good enough to sign the copy of this letter indicating the receipt of the check for that sum? Thank you for your cooperation.

Sincerely yours,

ROH:ga

March 19, 1962

Mrs. Charles Shaker
Downs Lane
Irvington, New York

Shaker

Dear Musya:

As I advised you we sent the Brancusi painting to Blanchette Rockefeller in care of The Museum of Modern Art where it was carefully examined by the restorer who made a report very similar to that of the restorer associated with The Guggenheim Museum. The picture is in very bad condition and any repair, according to both restorers (who incidentally had no communication with each other), would obviously remove a good deal of the artist's original painting. Thus neither museum nor Blanchette can consider the painting for purchase. Now I shall try some of the dealers who may not be such purists and might find someone who would purchase the picture for its documentary value and retain it "as is".

Meanwhile Blanchette expressed an interest in adding to her Shaker furniture collection. I told her that after she sees the exhibition in Philadelphia where a good many of her things will be on view at the same time and decides which specific items interest her the most we can advise her as to prices. She too has a great deal of difficulty in getting valuations for insurance, and as a matter of fact asked me to help her with that project as well. To date I have had such strange figures given to me that I am paying no attention to them, and am now sending one set of photographs to a very reliable dealer in New England with whom I have worked on many occasions and who will be completely honorable about his figures since he knows that the furniture is not for sale to a dealer, and will not act as competition.

And so you will hear from me in due time, both about the Brancusi and about the furniture.

I am glad that your ribs are healing rapidly and now that we are beginning to see some signs of spring maybe the outdoors will help considerably. My best to you and Charles. Affectionately,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BETHESDA LUTHERAN HOSPITAL

519 CAPITOL BOULEVARD

ST. PAUL 1, MINN.

CApital 47561

1 note?

March 22, 1962

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of March 19th. Please ignore the letter that I wrote you yesterday as your letter answers my questions.

Inasmuch as I will not be in New York City in the foreseeable future I believe it would be best if you would kindly send me the refund of \$100.00 on my credit.

Thank you for your kindness.

Sincerely yours,

Richard L. Hillstrom
Rev. Richard L. Hillstrom

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March 19, 1962

5 10

March 19, 1962

March 19, 1962

Mr. Edwin Gilbert
16, Rue Henri Barbusse
Paris 5, France

Dear Gil:

Hallelujah! I cannot tell you how thrilled I am in expectation of seeing you all. You had your life I will have all those evenings, days and whatever open so that we can catch up on - what is it, three years? - of inadequate correspondence by having subjects as of yore and plus.

Incidentally Jean Levy phoned me about a week ago and told me that they will be happy to give you their apartment in New York during your stay here as a welcome exchange for all your hospitality. I suggested that she write to you directly, but in any event you are now alerted and use your own judgment. She did go on with great enthusiasm about the Gilberts' hospitality, generosity, and whatnot.

I am so delighted that I will have a peek at Holly who as you know has always been one of my great, great favorites. I know she must look sensational, and from what I have heard from several people about Virginia I will have to get dark glasses to protect myself from the scintillating dazzle. But she was always beautiful and I suppose I can take it. Also I had better get busy doing something about myself. You will find me twenty pounds thinner and now a size ten. I will try to get the haggard look beauty parlorized before you get here. This has been a bad long stretch for me and I promise I won't bore you with all my problems. In any event I still have almost a month to get myself in shape. Also if I don't get someone really special for the gallery (I have a sixth prospect in line now) I am seriously thinking of a complete revision as I am bored with the idea of being a grouchy character whom the employees found unbearable as they have expressed from time to time, although my hairdresser, the girls at Carnegie's, ex-cook Albert, and a few others with whom I've worked seem to love me.

Carrying on with my complaints so these will not interfere with our visits, I have decided that for my next birthday life will be devoted to Edith Halpert and the hell with everyone else. And this time I really mean it. Being in a position to retire in state (real estate mainly) I can see no good reason to devote myself entirely to the few remaining artists in the gallery and to American art inclusively, realizing with-

(more) Over 7

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 19, 1962

Mrs. Victoria Feldon
815 Fonthill Avenue
Torrance, California

Dear Mrs. Feldon:

Enclosed you will find biographical notes on Max Weber, and I would suggest that you write to the Division of Art at Boston University, 857 Commonwealth Avenue, Boston 15, Mass., where a memorial exhibition of his work is now current. This exhibition includes his woodcuts as well as a large number of paintings which are itemized in the catalogue.

We have very few of his prints in our collection and of course cannot send them out as we have to have them available here for the many visitors interested in his work. May I suggest however that you refer to the library of the nearest museum in your locale to study the many books and pamphlets, catalogues, etc. which have been published on this artist and which bear a tremendous number of illustrations of his work in all media. Incidentally in 1956 a book was published concentrating entirely on Weber's woodcuts. This was printed at the Spiral Press, 350 West 11st Street, New York, N.Y., and although in black and white rather than in color it will give you a pretty good cross-section of this phase of Weber's work.

Sincerely yours,

EOH:gs
enclosure

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March 21, 1962

Dear Mr. Lauck:

this aside has very little to do with your project, but sometime when you are in New York you might like to glance through some of the material.

Finally, I really wish I could be more helpful to you in a more specific way, but whatever I could suggest would be rather discouraging because it is a tremendous enterprise. It might be an excellent assignment for a group of young energetic students at the University.

I hope that you will be in New York in the near future and will come in to say hello.

I am sure that you will find the material very interesting and I am sure that you will find it very helpful.

Sincerely yours,
Anthony J. Lauck, C.S.C.

Enc: 1

I am sure that you will find the material very interesting and I am sure that you will find it very helpful. I am sure that you will find the material very interesting and I am sure that you will find it very helpful.

I am sure that you will find the material very interesting and I am sure that you will find it very helpful. I am sure that you will find the material very interesting and I am sure that you will find it very helpful.

(over)

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

March 16, 1962

Edith Gregor Halpert
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Edith:

Just this morning I received from Jack the enclosed slides of five recent paintings. They are, I think, his best work in the medium to date and together with what is here should make a marvelous show. I hope that you are planning to go ahead with the Zajac painting show as we discussed and look forward to hearing from you by return mail.

Best personal regards.

Sincerely yours,


Felix Landau

FL:mb
Enc.

March 16, 1962

SPRING BOOK ANNOUNCEMENT --

The Annual Spring Book Number of THE NATION will be published on April 21 - an issue which will center upon the topic "Society reflected in Contemporary Art". It will attempt to answer the question: How accurately and how significantly do our artists today mirror and interpret the world of the mid-twentieth century.

This augmented 32-48 page issue, will consider fiction, drama, poetry, art, the theatre and music. Included among the usual list of distinguished contributors will be Tom Driver on Drama; Frederick Karl on Fiction; Hilton Kramer on Art; Paul Blackburn on Poetry. In addition, our regular book reviews and departments on Music/Records, The Theatre will also be scheduled.

You will, I hope, welcome this opportunity of reaching an unusual quality audience with an announcement.

Publication date - April 21
~~Forms close - April 9~~

An early reservation of space would be appreciated and we look forward to the pleasure of counting you "among those present" in our advertising columns.

Sincerely yours, .

Mary Simon
Advertising Manager

a:ms

reprinting sales transactions,
obtaining written permission
involved. If it cannot be
sured whether an artist or
assumed that the information
the date of sale.



UNITED STATES INFORMATION AGENCY
WASHINGTON

March 22, 1962

Downtown Gallery
32 East 51st Street
New York City

Attention: Mrs. Halpert

Dear Mrs. Halpert:

This will confirm your recent telephone conversation with Mrs. Edmonds of this office, regarding an informal photograph of Miss Georgia O'Keeffe and a black and white glossy print of one of her paintings.

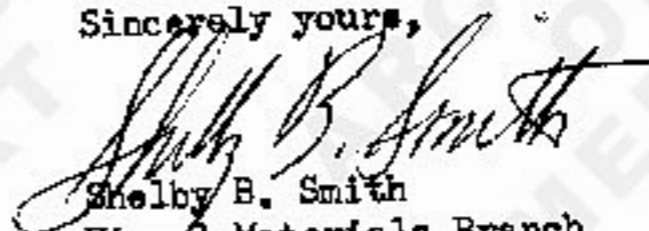
As you know, the U.S. Information Agency is engaged in telling the story of America to the rest of the world. In this connection we make considerable use of photographs for display purposes and to illustrate feature articles for distribution overseas.

As part of our overseas information program, we have received a request from our U.S. Information Service posts in the Near East and Middle East for pictures of U.S. painters and their paintings for use in the overseas press and magazines. The Museum of Modern Art is sending us a color transparency of Miss O'Keeffe's "Black Iris," so we would appreciate receiving a print of any other painting.

Please send the pictures to me, Room 214, 1776 Pennsylvania Avenue, N.W., Washington 25, D.C.

Your cooperation in furthering the aims of this Agency will be greatly appreciated.

Sincerely yours,


Shelby B. Smith
Visual Materials Branch
Central Services Division
Press & Publications Service

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ART DEALERS ASSOCIATION, INC.
(A NON-PROFIT MEMBERSHIP CORPORATION)

SCHEDULE OF DISTRIBUTIONS TO BE MADE
ON JUNE 14, 1962 TO MEMBERS DESIRING SHARES

The Alan Gallery, Inc.	\$ 30.07
Grace Borgenicht Gallery	30.07
Cordier & Warren, Inc.	30.07
Peter H. Deitsch	30.07
Ward Eggleston Galleries	30.07
Andre' Emmerich Gallery	30.07
French & Co., Inc.	30.07
Sidney Janis Gallery	30.06
Pierre Matisse	30.06
Mayer Gallery	30.06
Midtown Galleries	30.06
E. & A. Milch, Inc.	30.06
Tibor de Nagy Art Gallery	30.06
Betty Parsons Gallery	30.06
Stable Gallery	30.06
Howard Wise Gallery	30.06
TOTAL	<u>\$481.03</u>

March 24, 1962

Mrs. Philip Schwartz
122 San Miguel Road
Pasadena, California

Dear Mrs. Schwartz:

Mrs. Halpert has received your letter about the quilt. Could you send us a photograph of it?

We look forward to hearing from you.

Sincerely yours,

Gratia Snider
Secretary

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There being no further business to come before this meeting of the directors, the meeting was adjourned.

Ida R. Malbin
Ida R. Malbin
Secretary to the meeting

Edith Gregor Halpert
Edith Gregor Halpert
Chairman of the meeting

March 24, 1962

Mrs. Trimmer McCarley, Registrar
Tennessee Fine Arts Center
Chickwood
Nashville 5, Tennessee

Dear Mrs. McCarley:

Mrs. Halpert has received your letter of March 15th and she regrets that it was a guest exhibition we have no further information about John Freed or his painting entitled MARCH YELLOW.

We suggest that you write directly to the artist at the following address:

Mr. John Freed, Supervisor
Museum of Art
University of Oklahoma
Norman, Okla.

Sincerely yours,

Gratia Snider
Secretary

enclosures

W. L. L. L.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



March 28, 1962

Department of Art

Mr. Richard Evans
606 South Williams Street
Johnstown, New York

Dear Mr. Evans:

This summer (May 25 - August 2) we are staging an exhibition around the Stieglitz group, with emphasis on its early phases. It will show conclusively that abstraction in this country was not a creation of the 40's. The Whitney Museum, the Columbus Gallery of Fine Arts and the Downtown Gallery are our principal lenders.

Mrs. Halpert thinks you might be willing to lend us your Marin, Rocks and Sea. If so, that would be very gracious indeed, and I would like very much to have it because it would so effectively reinforce the idea of early abstraction.

Our gallery is guarded and we would carry the insurance, of course, at your valuation.

If you should be willing to lend the painting to us, it would be simplest to pick it up at the Downtown Gallery on Friday, May 18, but if you would prefer to have it crated and shipped to us, that would be perfectly all right.

We have a large catalogue to prepare, and I will need the data for it by April 13; ~~and~~ I hope that is not inconveniently soon for you to reply.

Iowa City is easily accessible from Chicago and also lies along U.S. Route 6. If you should be in the neighborhood, I would very much enjoy meeting you and showing you what we are trying to do out here for the arts. It may interest you to know that we may actually be the largest graduate school (140 graduate students) in the field of the academic arts.

Sincerely,

Frank Selberling
Head, Department of Art

FS:ba

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Stone

March 28, 1962

Dear Edith,

Sorry you had to struggle with my writing in Russian. I won't make you go through that again! The skiing was fabulous & we're all tanner than our friends who went south, much to their envy.

Couldn't make your opening because it was my "graduation" night & I now have a

M. B. KAPLANSKY
54 OLD PARK ROAD
TORONTO 19, ONTARIO

March 23, 1962

Dear Edith,

I was looking through the Max
Weber catalogue that you sent you.

I noticed that you had loaned quite a
few things for the exhibition, and I
presume that some of them might
be for sale. I am very interested in
seeing no. 69 - "Dancing Rabbi" - an ink
drawing and no. 85 - "The Rabbi" -
a lithograph.

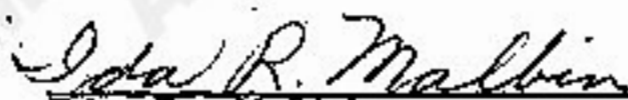
We hope to be in New York at the
end of April. If either or both of
or something similar is available,
please let me know. I find his
drawings of Rabbis and religious
themes very warm. Incidentally,
thank you very much for the
catalogue and the photograph

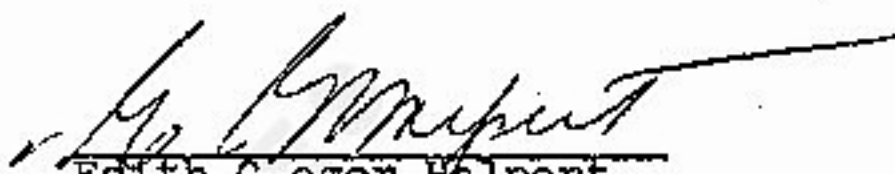
until dissolution, whichever is sooner.

<u>Names of Directors</u>	<u>Residence</u>
Andre Emmerich Andre Emmerich Gallery	910 Park Avenue New York City, New York
Edith Gregor Halpert The Downtown Gallery	32 East 51st Street New York City, New York
Karl Lunde The Contemporaries Gallery	201 West 85th Street New York City, New York
Betty Parsons Betty Parsons Gallery	1430 Second Avenue New York City, New York
Robert Samuels, Jr. French & Co., Inc.	22 Lindberg Place Crestwood, New York

It was then moved, seconded and unanimously carried that any director or present counsel may in the discretion of any of them, distribute, transmit or make public any materials, forms, memoranda and other records of the Corporation, before and after dissolution.

There being no further business to come before the membership, the meeting was adjourned without day subject to reconvening on notice at the request of any director, and the proxies for this meeting are hereby continuing in effect unless revoked by the respective signers in the event of any such adjourned meeting. It is not expected there will be necessity for the holding of such an adjourned meeting, unless subsequent events indicate the need thereof.


Ida R. Malbin
Acting Secretary to the Meeting


Edith Gregor Halpert
Chairman of the Meeting

March 22, 1962

- 6.(a) Shahn exhibition of silkscreen prints at the University of Louisville, 11/22 - 12/31/60
- (b) Ben Shahn "Saga of the Lucky Dragon" exhibition at The Downtown Gallery, 10/10 - 11/4/61
- (c) Ben Shahn retrospective exhibition arranged by The Museum of Modern Art, shown at:
- | | |
|---|--------------------|
| Stedelijk Museum, Amsterdam | 11/22/61 - 1/22/62 |
| Palais des Beaux Arts, Brussels | 2/3 - 2/25/62 |
| Galleria Nazionale d'Arte Moderna, Rome | 3/20 - 4/17/62 |
| Albertina, Vienna | 5/15 - 6/24/62 |

7. Ask Shahn.

8. Paperback books - ask Shahn for details.

I am addressing this letter in care of your husband whom I had the pleasure of meeting a few days ago. I also discovered that the beautiful ashtray from Italy was sent to me by you, and am now expressing my sincere thanks for this very handsome gift. The thanks are late but most enthusiastic.

I hope that you have all the information that you now require.

Sincerely yours,

EOH:gs

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with the provision of Section 55 of the Membership Corporations Law; to fix the dues of those who have been members, to cover the period of the first year since the May 26th, 1961, incorporation or until dissolution, whichever is sooner; to elect a president and a secretary and any other officers and directors, who may certify as to dissolution if such be duly approved at the meeting, and who may wind up or continue the affairs of the corporation as duly directed by the members; to pay the debt of \$123.60 for printing the page proof copy of the Standard Form Gallery-Artist Agreement which each member received and to consider whether to approve expending an additional \$82.40 so that final pamphlet copies can be printed and so that approximately 18 copies can be sent to each member Gallery for its own use; to approve the payment of all claims and debts and to estimate and approve expenses of dissolution if duly voted; to consider distribution among those who have been members of any funds remaining after reserves for debts and expenses; to direct a final report to the membership; and to consider and act upon all other matters that may come before the meeting.

"PLEASE TAKE FURTHER NOTICE that under section 55 of the Membership Corporations Law of the State of New York, voluntary dissolution of a membership corporation can only be had 'by the votes, cast in persons or by proxy of two-thirds of the members of the corporation entitled to vote, at a meeting held upon notice as prescribed in section forty-three' of the said Membership Corporations Law of the State of New York, unless every member signs and acknowledges before a notary public a certificate of dissolution.

R.S.V.P. to
The Downtown Gallery
Telephone: PL 3-3707

/s/ E. G. Halpert
Edith Gregor Halpert, Director
By direction of the Membership
Meeting of March 8, 1962.

Or send your proxy in the enclosed envelope."

"STATE OF NEW YORK)
: ss.:
COUNTY OF NEW YORK)

"IDA R. MALBIN, being sworn deposes and says she is employed by MILLARD L. MIDONICK, counsel to ART DEALERS ASSOCIATION, INC. That on the 15th day of March, 1962, she sent to each of the twenty-five (25) members of ART DEALERS ASSOCIATION, INC. by certified mail, return receipt requested, a copy of the Minutes of Special Meeting of Membership of Art Dealers Association, Inc. held March 8, 1962, a copy of Notice of Special Meeting of

Eugene Victor Thaw, The New Gallery

Eleanore B. Saldenberg, Saldenberg Gallery

Marian Willard Johnson, Willard Gallery

Howard I. Wise, Howard Wise Gallery

being more than two-thirds of the total membership of 25 members of the Corporation. A written proxy from Mr. Tibor de Nagy, Tibor de Nagy Art Gallery, naming Mr. Leo Castelli as proxy holder, could not be exercised because of the absence from the meeting of Mr. Leo Castelli.

Mrs. Edith Gregor Halpert acted as Chairman of the meeting and Ida R. Malbin acted as Secretary of the meeting.

Mr. Millard L. Midonick, of counsel to the Art Dealers Association, Inc., read to the meeting the Notice of Special Meeting of General Membership of Art Dealers Association, Inc., dated March 14, 1962, and affidavit certifying that such notice had been mailed certified mail, return receipt requested, by his secretary on the 15th day of March, 1962, to all of the members of the Corporation. It was reported that all return receipts had been received. A copy of said notice and affidavit of mailing was duly ordered to be filed and made a part of these minutes, and is set forth as follows:

"CERTIFIED MAIL
RETURN RECEIPT REQUESTED

March 14, 1962

NOTICE OF SPECIAL MEETING OF GENERAL MEMBERSHIP
OF
ART DEALERS ASSOCIATION, INC.

TO ALL MEMBERS OF ART DEALERS ASSOCIATION, INC.:

PLEASE TAKE NOTICE that a special meeting of the members of ART DEALERS ASSOCIATION, INC. will be held on Wednesday, the 28th day of March, 1962, at 5:30 o'clock P.M., at The Downtown Gallery, 32 East 51st Street, New York City, New York, to take action on a proposition to dissolve the corporation in accordance

*Resubmitted by E/GH
Sincerely,*

I consider mine a private collection in the strictest sense of the word. The space limitations of a city apartment necessarily impose restrictions in size and number of art acquisitions. Moreover, the imposed intimate contact with the works of art must both consciously and automatically govern the choice of specific examples to those which evoke a very personal rapport, and which in my case sustain this rapport. Obviously, a collection ^{should be and} one lives with/is a true reflection of individual ^{an} taste and his preference in theme, treatment and mood. After all, who more than a private collector can indulge his own ~~fancy~~ fancy, his own enthusiasms, with no responsibility to the public in assembling what is called a cross-section, or what is immediately fashionable, or what is erroneously considered a "good investment"?

Many trends and various media are represented ⁱⁿ ~~among~~ the paintings. The only common denominator is the fact that with one or two exceptions the artists are American, and that all are ^{of} 20th century. The earliest painting is the pastel by Max Weber dated 1910/ The two Marin mid-period watercolors were painted in 1923 and 1927, respectively. Dove, Feininger and O'Keeffe are also among our pioneer Moderns, with such noted somewhat younger artists as Davis, Graves, Shahn and Tobey equally/established in the American art tradition. As a continuity, there are quite a few younger painters included ^{well} ~~ex~~ serving as a stimulating balance to the collection. And our native Chicagoans are not ignored, by any means, ~~as the list indicates~~ as the list indicates.

Sculpture represents a more recent adventure for me and just as exciting an experience. More diversified in origin - including British and French as well as American artists, these small examples which suit the space requirements so admirably, ^{do} succeed as the relatively small paintings, in expressing the essence of the artists' statements, and their contribution. Again, like the paintings, they range from the imaginative figurative to the abstract, alternating between those entrenched in cultural history and those whose potentials are evident.

Finally, what I consider of major importance is the fact that I have derived such exquisite pleasure in making my own "discoveries" (whether or not so generally recognized) and in the incomparable privilege in living in the intimacy of an atmosphere of unique ~~orally or graphically~~ ^{all} pattern.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nebraska Congregational Conference

The United Church of Christ
Fellowship House, 1710 "B" Street
Telephone 477-3013
Lincoln 2, Nebraska

Fred P. Register
Minister and Registrar

M. Earle McCullough
Minister of Christian Education

March 28, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

I hasten to reply that my request had nothing to do with the plans being formulated by Dr. Geake. I do know him, and the extensive plans being made for an exhibition in Lincoln are exciting. However, I was writing for my own purposes and am interested in inexpensive reproductions which might be available. Are photographs available? I would be interested in acquiring some of these.

I am grateful for your help.

Sincerely yours,



F
March 19, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Philip M. Meyers
320 West Galbraith Road
Cincinnati 15, Ohio

Dear Mrs. Meyers:

In going through some notes I found a memorandum to the effect that you expressed a special interest in the painting by Ben Shahn entitled THAT FRIDAY (Lucky Dragon Series).

As you were advised originally, the painting was sold the first day of the Shahn exhibition. The purchaser went abroad for a considerable period and during his absence his wife visited the gallery and decided that she did not agree with his judgment as she liked "pretty pictures".

When the client returned some time later we convinced him that it would be unfortunate to take home a work of art that did not make both members of the family happy, and immediately credited his account.

On finding my note to the effect that you expressed a special interest in this painting, it occurred to me that you should be notified that the painting is now available. If you are still interested we shall be very glad to send it to you for consideration. The only obligation will be the packing and transportation charges and it will also be necessary to have the painting put on your insurance policy from the time it leaves the gallery until it reaches you - and in the event that you decide not to retain it also throughout its return to the gallery.

Won't you please let me know whether you wish to have this done? We shall be very glad to cooperate.

Sincerely yours,

EGH:gs



**CENTER FOR
CROSS-CULTURAL
COMMUNICATION**

530 Sixth Street, Southeast

Capitol Hill

Washington 3, D. C.

Lincoln 7-0324

BOARD OF CONSULTANTS

Anthropology

Margaret Mead
Leslie A. White

Art

Edith Gregor Halpert
Harry Holtzman
Jacob Lawrence
Ben Shahn

Design

Wolf Von Eckardt
Buckminster Fuller

Economics

John Fowleson
William Gilman

Linguistics

S. I. Hayakawa
Raleigh Morgan
Henry Lee Smith

Literature

Saul Bellow
Robert Gorkham Davis
Ralph Ellison

History

Ham Kohn

History of Mythology

Joseph Campbell

Political Science

Luther Bruns
Max Lerner

Psychiatry

Bryant Wedge, M.D.

Psychology

Harley Carrill
Franklin P. Kilpatrick

Sociology

James Mosel
Hugh Saythe

MEDIA ADVISORY PANEL

Louis G. Cowas
William Marian Hale
Gaye Hamblidge
Dan Iacy
Robert Luce
William Rodemakers
Mike Wallace
Peter von Zahn

Warren M. Robbins
Director

Stacy B. Lloyd III
Administrative Officer

March 25, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

The Outsider's Newsletter, in answer to your question, is an interim publication of the Monocle while money is being raised to properly launch the latter as a full fledged magazine of satire. It came out with two or three excellent issues last year and then ran out of money.

The boys who put it out are O.K. They take cracks at everything and the piece on the A and P sale was not so much an antimodern movement as it was a criticism of the overcommercialization of art -- art as a bargain -- art as investment -- a theme in which you share, I believe, their view. I think it was more of an indirect slap at the Sears Roebuck approach, playing upon the potential humor in how A and P merchandizing methods, to go one step further, might be applied to paintings. Enclosed incidentally is Leslie J. Ahlander's review of the opening of the Vincent Price collection here in Washington.

Picked up a couple of more thousand this week. Will soon have our building, but it will be a long time until the mortgage gets burned.

All the best,

Warren

Warren M. Robbins

Enclosure

An educational-informational institute integrating the resources of the sciences, the arts and the communications media to promote intercultural understanding.

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March 20, 1962

Mr. R. L. Shalkop, Director
Brooks Memorial Art Gallery
Overton Park
Memphis, Tennessee

Dear Mr. Shalkop:

The painting by Max Weber entitled WAITING, on our consignment to you for your forthcoming exhibition, is currently on exhibition at Randolph Macon Women's College, Lynchburg, Va., and we have written to Mrs. Mary F. Williams, Chairman of the Art Department there to ship it directly to you at the close of their show as of tomorrow, March 21st.

Since we don't have a record of the dates of your show, would you be good enough to send them to us?

Sincerely yours,

John Marin, Jr.

JN:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mar 17/62

Dear Mrs Halpert:

Just came across note on receipt for Dove/Denuth regarding credit: Please do as you like — we usually ask to be "anonymous" or "private collection, Cambridge, Mass", but in this case, if it only goes to show how widespread your influence is, please credit by name if you wish!

Saw Boris Mirski Friday p.m. and asked if he had taken good care of you. He swore he had, but something he said made me wonder when you got together? As a result, have been worrying and (in my turn) feeling terribly guilty about throwing you out of the house that night. We go for months and months without seeing anyone from the outside world, and then when the skies break we are tied up with some local fête.

Spoke at length to Perry about the Dove Collage which he told me the (prior) Committee

Letter by P. Gallagher — Slurs.
from dictation by E.H.H.

Mr. Norman A. Geske
Director
The University of Nebraska
Art Galleries, 209 Morrill Hall
Lincoln 8, Nebraska

March 27, 1962

Dear Norman;

I can explain my superscription as I well remember the night which evoked the use of my name on a picture. In 1930, shortly after Pascin died, I purchased a group of the Pascin paintings in your gallery. As you may know, he had as good as for the following and therefore did not take with him two or three which were his.

You remember the "syndicate" with Robert Laurant, a close friend of Pascin. And in each instance he remembered my name as witnessed. Subsequently, the paintings were distributed among the group of owners. The drawings of Foujita were evidently owned by a member who sold it through some other gallery to the University of Nebraska. This explains the situation.

As far as I know, the present address of John Foote: —

403 West Columbia Avenue
Champaign, Illinois

His birthdate is not available at the present time. I would suggest you have your secretary write to him directly.

I missed you last night at the opening of the Abstract Show, during which everyone really swooned! The majority of the paintings were seen for the first time by the majority of the guests and they were really knocked for a loop.

My best regards,

Sincerely,

Edith G. Halpert

EOP:pg

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? Woodward
March 22, 1962

Mrs. Lucius D. Battle
1513 30th Street, N.W.
Washington 7, D. C.

Dear Mrs. Battle:

No doubt Mrs. Woodward has advised you that we finally shipped the Tseng Yu-Ho painting to her. The climatic changes affected the wooden stretcher and the picture was slightly warped. I did not want to deliver it in that condition, and unfortunately the restorer took considerably more time than I had ever suspected the job required. In any event now it is in beautiful condition. We had it framed and I hope that it is being enjoyed.

A few days ago when I was at the home of the Dore Scharys I spent some time in Mrs. Schary's studio and saw a good many of her paintings covering a long period of years. Among them was what I consider a very fascinating portrait of Carl Sandburg which Mrs. Schary executed very recently, and which according to what she told me Sandburg likes tremendously.

It occurred to me that it would be a very fitting painting to hang in either the White House or in Secretary Coomb's office. In any event I am sending a large transparency to Mr. Isenbergh so that he can make the decision in this connection. However I thought that you might be interested.

I do hope that you will come in during our very special exhibition which opens next week. It is of very special significance and I think would interest you considerably. I look forward to seeing you.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 24, 1962

Mr. Sam Hunter, Director
Roe Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

Being a purist I did not go beyond the Mason-Dixon line, if geographically this is the line of demarcation between the U.S.A. and Mexico. If not, don't tell anybody I am ignorant. In any event I am not equipped to appraise paintings by Diego Rivera and after two or three telephone calls have been unable to ascertain who is with the exception of a new gallery which is now advertising three Mexican artists. For very special reasons I cannot communicate with this gallery and would therefore suggest that you write them directly for the information. The name is the Art Center Gallery, 1193 Lexington Avenue, New York.

I was sorry to miss you at the Brandeis shindig on Sunday. I was so sure you would be there and therefore delayed answering your letter. However I now hope that you will come to the opening of our exhibition on Monday the 26th. It is really going to be a very exciting event as there are a great many surprises in the show. We were very fortunate in obtaining a good many loans including a number that have not been seen by the last two generations. And so I look forward to seeing you.

My very best regards.

Sincerely yours,

EOH:gs

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March 20, 1962

Mrs. Frederick Warburg
6 Riverview Terrace
New York 22, New York

Dear Mrs. Warburg:

Quite some time ago when you were at the gallery you requested that we notify you when we received any additional paintings from Isami Doi.

A few days ago a large shipment arrived from this artist for whom we are planning a one-man exhibition a little later this spring. The specific date has not been set, but we are deciding on our schedule within the next week or two. In any event we have about fifteen paintings of his in the gallery all produced during the past two years and there are some magnificent examples in this group.

If you would like, we can give you a pre-preview at your convenience if you will telephone for a specific appointment. I look forward to hearing from you.

Sincerely yours,

EOH:gs

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March 21, 1962

pg 5

Reverend Anthony J. Lauck, C.S.C.

March 21, 1962

Dear Reverend Lauck: I am sorry to be so late in answering your very kind letter, but I have been away and have just "attacked" my correspondence folder.

Reverend Anthony J. Lauck, C.S.C.,
Head, Department of Art,
University of Notre Dame,
Notre Dame, Indiana

Dear Reverend Lauck: I am sorry to be so late in answering your very kind letter, but I have been away and have just "attacked" my correspondence folder.

I am sorry to be so late in answering your very kind letter, but I have been away and have just "attacked" my correspondence folder.

Much as I would like to cooperate with you, we have practically no paintings of that period available as they either belong to the W.P.A. government project or were sold if the property of the artist. I would be very glad to compile a list if you are interested, but it would require considerable time on my part and more considerable expense on yours to assemble the material from so many sources.

Actually I think your best bet would be to communicate with Lloyd Goodrich at the Whitney Museum of American Art where many of the ideas for the project emanated. Also if you have better luck than I have had you might get some information from the Phillips Gallery in Washington where I believe it was in the summer of 1936 I had organized an exhibition of what I considered the "cream" after culling what in retrospect seems like thousands of pictures produced under the W.P.A. project. They must have a record of the actual examples represented in the show which was subsequently sent on to The Museum of Modern Art.

Another possibility, after consulting with the Whitney Museum, might be the Archives of American Art at the Detroit Art Institute. I imagine in their cross reference material they must have a special file devoted to "the depression". I have a very fascinating file of this kind, but it relates more to sociology than to art as it contains letters from artists, museum personnel, collectors, etc. which in some idle moments I assembled from my general files because these letters interested me particularly as to the functioning of people during an adverse period. This folder however has not been microfilmed and will not be as I am retaining all of such correspondence possibly for my own reference at some future time, but eventually for the Archives as documentary material. Actually

(more) Over 3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 20, 1962

During the last few years I have been very busy with my work. I have not had time to do much of the work I had planned to do. I have not had time to do much of the work I had planned to do. I have not had time to do much of the work I had planned to do.

Mrs. F. H. Detweiler
Davenport Drive
Stamford, Connecticut

Dear Mrs. Detweiler:

I did not write to you earlier as I had hoped to interest some institution in the early paintings of Sheeler, and as a matter of fact had them all photographed to facilitate the matter.

Unfortunately, and as I had suspected, there has been little interest in these paintings except for documentary purposes. First of all they do not represent the best of the early work some of which was exhibited in the Armory Show nor his final style referred to as precisionism. All of the paintings are close to his student days when the personal characteristic does not emerge in any artist. The most serious defect naturally is the inexperienced so-called restoration which has actually demolished the original character of the paintings, and the removal of the repainting would be a very costly process since the paint has not been applied lightly enough for it to be removed without affecting the original paint beneath.

If you would be interested in giving these to a museum as is or possibly to a foundation there might be a possibility of placing them in the study department as it is called or the archives which record all the work of artists of consequence. There would be no payment for this of course, but you could get a tax deduction as a gift to a non-profit educational institution.

Why don't you consider this idea and let me know your wishes in the matter? Because Sheeler is now incapacitated he could not come down to look at the paintings, but I am sending him a set of the photographs which I ordered for that purpose.

(more) p. 117

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

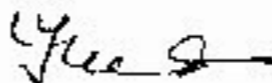
March 22, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

We sent you yesterday by air mail a black and white photograph of Demuth's watercolor "Business". I hope that this will be suitable for your needs. I'm delighted to hear about your exhibition and believe that it will come as something of a surprise to some of the younger artists.

With all best wishes,



Frederick A. Sweet
Curator of American Painting and Sculpture

fas sg

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EDITH GROSSER HALPERT COLLECTION

PAGE -2-

oil Max Weber Flowers in Oval, 1945

polymer tempera

Karl Zerbe Dark Angel, 1958

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Leo S. Guthman

March 27, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It was wonderful seeing you, and I am certain that the show and the opening last night was a tremendous success. With the thought and the energies that you put behind it, it could hardly miss.

I am enclosing a couple of copies of the catalog of pieces in my home. I truly would appreciate your help on this.

I hope you found some time, in your busy schedule, to look over that so-called 'blurb', which I couldn't agree with you more, was in such bad taste.

On my next visit, I am already promising myself the pleasure of having dinner with you, if you should be free.

Warmest regards.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois
Enc:

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F

MUSEUM OF FINE ARTS

Boston, Massachusetts
March 20, 1962

Downtown Gallery
32 East 51st Street
New York 22, New York

On behalf of the Museum of Fine Arts the undersigned begs to acknowledge receipt, subject to the conditions printed on the back hereof, of the objects listed below which you have offered for sale to the Museum. This offer will be submitted to the Committee on the Museum at its next meeting and you will be informed of the Committee's action.

David B. Little Registrar of the Museum

ONE WATERCOLOR (framed & glazed):

CHARLES DEMUTH - The Purple Pup, 1918
(Marcel Duchamp, Cafe
Interior)

ART DEALERS ASSOCIATION, INC.
(A NON-PROFIT MEMBERSHIP CORPORATION)

STATEMENT OF RECEIPTS AND DISBURSEMENTS
MAY 31, 1961 TO FEBRUARY 28, 1962

RECEIPTS:

Advances from charter members
(Schedule 1)

\$5,000.00

DISBURSEMENTS:

Salary - Catherine C. Hemlinway	\$1,057.64
Payroll taxes	31.74
Deposit - Telephone Co.	100.00
Telephone Answering Service	154.72
Telephone Expense	116.52
Typewriter rental	12.31
Office supplies and expenses	178.34
Stationery and mailing expenses	230.29
Legal fees	1,200.00
Organization expenses	95.10
Sundry expenses	<u>152.43</u>

TOTAL DISBURSEMENTS

3,329.09

CASH BALANCE AT FEBRUARY 28, 1962

\$1,670.91

However, many of my works in recent years have been concerned with settings in which sporting events occur - and in that sense may come under your own category of American 'folk' art. In fact, I continue to be identified with the title "The American Sporting Scene" acquired both before and after publication in 1941 of a book of my sporting pictures with text by John Kieran.


Many of the paintings which I have in mind are not 'sporting' ones at all, and those which are 'sporting' are not so in the usual sense. I am sure that they will stand up as paintings which have for their theme the national interest in sports. Those which I have seen in recent years in the homes of their owners throughout the country stand up very well against everything contemporary.

It is for the purpose of acquiring a gallery to show and represent me that I want to talk with you, and think it best to arrange this by appointment. I would hope that, later, you will find it practicable to come out here to my very fine studio and see many more things than otherwise possible.

Sincerely



Joseph Webster Golinkin

The slow (card attached) may provide a convenient way to see two of the paintings I have in mind. 

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Martha K. Jackson, Martha Jackson Gallery
Antoinette M. Kraushaar, Kraushaar Galleries
Eugene Victor Thaw, The New Gallery
Eleanore B. Saidenberg, Saidenberg Gallery
Marian Willard Johnson, Willard Gallery

Total membership 25

It was thereupon moved, seconded and unanimously carried that any funds remaining after all expenses of dissolution and winding up, and after payment of all just debts, expenses and claims, be distributed pro rata to the 16 members who have not indicated otherwise.

The matter of electing officers of the Corporation was then discussed, during which Mr. Midonick read to the meeting the proposed certificate of dissolution requiring the signatures of the President and the Secretary of the Corporation. It was thereupon moved, seconded and unanimously carried that Mrs. Edith Gregor Halpert be elected President of the Corporation and that Mr. André Emmerich be elected Secretary and Treasurer of the Corporation.

The matter of new directors was then discussed. Seven volunteer directors have been serving pro tempore until the election of their successors. Mr. Midonick read the resignations which he had received from Mrs. Eleanore B. Saidenberg and Mr. Dan Rhodes Johnson. A motion was then made, seconded and unanimously carried that the Association accept the resignations of these two directors, and replace all other directors with newly elected board of directors which would preside over the winding up of the affairs of the Corporation as voted at this membership meeting. It was therefore moved, seconded and unanimously carried that the following directors are hereby elected to serve until their successors may be elected, or

March 19, 1962

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researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Willis F. Woods, Director
Palm Beach Art Institute, Inc.
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Bill:

Much to my chagrin I learned that there was some slip up about
the letter to have been sent to you two weeks ago requesting that
you place the Ben Shahn on your policy so that the painting may
be shipped to the Norton Gallery pronto. Our insurance coverage
ends at the portal and we are therefore obliged to make such ar-
rangements with all purchasers. I am enclosing a reply card so
that you may advise me when I NEVER DARED TO DREAM appears under
your coverage, and I will have Badworth pack it at our expense
and ship it to you immediately.

Many thanks, and best regards.

Sincerely yours,

EGH:gs
enclosure

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

March 16, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Mrs. Solomon Sklar, a sister of Meyer Schapiro, has given us a very nice Diego Rivera gouache of an early period. She apparently requires an appraisal for tax purposes, and since I do not, of course, give them and also have no idea of the market value of the painting, I thought I might impose on you. Could you give Mrs. Sklar some idea of the value of the painting, and a formal letter on the basis of the photograph. The picture measures 17 x 12 $\frac{1}{4}$ ", and seems to me first-class.

Anything you can do to help Mrs. Sklar would be greatly appreciated.

Sincerely,

Sam Hunter
Sam Hunter

SH/hrr
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The group of small bronzes, ~~has been~~ collected within the last few years, ~~and it~~ may well be the most representative assemblage of this art form in the Chicago area. By happy combination, these bronzes, which fit so well in a modern apartment, exhibit the greatest variety of invention and experiment. Their visual excitement is contained in small volume, but the statement of the artist is more vivid and personal in these sculptures than in many of their larger works.
~~versions.~~

A Henry Moore figure, seated on a flight of steps, retains ^{this artist's} ~~his~~ unmistakable monumentality. The pieces by Anthony Caro are more freely modelled, as are the small bronze sketches of the young American, Robert Cremean. The great revival of ~~interest in sculpture~~ ^{by} among young British artists is well ~~represented~~ ^{shown indicated} in ^{works} ~~sculptures~~ by Lynn Chadwick, Michael Ayrton, Reg Butler and Bernard Meadows. Abbott Pattison's Dancers and Robert Cook's Skaters are both masterful ^{evocations} ~~castings~~ of forms in motion, while

3/18/62

To: The Downtown Gallery

You have not answered my
letter of March 15th!

Also, you show no credit of \$300⁰⁰
on your invoice #9710 of 3/16/62.

March 24, 1962

Mr. Peter A. Wick
Assistant Curator
Department of Prints
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Wick:

Mr. Rubel is a quick payer as the check arrived the day before your letter and I have just written to him enclosing the receipted bill as he requested.

Best regards.

Sincerely yours,

EOH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

State University of Iowa
Mr. Frank Seiberling, Head
Dept. of Art
Schl. of Fine Arts & Iowa
Mem. Union

6/15/62 - 8/15/62

Charles Demuth

- ✓ 1. Cabaret Interior (Van Vechten) Circa 1917 Watercolor 8x11
- ✓ 2. Bridgeport 1918 Pencil & Watercolor 8 1/2 x 13 1/2

Arthur G. Dove

- ✓ 3. Starry Heavens 1924 Painting on Glass 10
- ✓ 4. Running River 1927 Oil on Metal 21x16
- ✓ 5. Boat Going Through Inlet 1928 Oil on Metal 21x20 1/2
- ✓ 6. Colored Barge Man 1929 Oil 22x20
- ✓ 7. Abstraction 1934 Oil 21 1/2 x 18 1/2
- ✓ 8. Tree 1934 Oil 18x24
- ✓ 9. Long Island 1940 Oil 20x22
- ✓ 10. Out the Window 1940 Oil 18x21
- ✓ 11. Warm Yellow Red and Green 1940 Wax Emulsion 18x26

John Marin

- ✓ 12. Downtown New York 1911 Watercolor 14x17 1/2
13. Palisades-on-Hudson 1916 Watercolor 15 1/2 x 19 1/2
14. Rocks and Sea, Small Point, Maine 1917 Watercolor 16x19
- ✓ 15. Maine Rocks, Small Point, Maine 1917 Watercolor 16x19
- ✓ 16. Sun - Region Cove, Mass. 1918 Watercolor 21 1/2 x 20 1/2
- ✓ 17. Bay Harbor - Maine 1924 Watercolor 18 1/2 x 20 1/2
- ✓ 18. Tree and Sea, Maine 1928 Watercolor 20 1/2 x 25 1/2
- ✓ 19. Movement - Manton Street 1930 Watercolor 25 1/2 x 21
- ✓ 20. Boat Sea and Shore, Small Point, Maine 1932 Watercolor 22x28
- ✓ 21. N New York Series From Washington Heights 1950 Oil 22x28
22. The Circus 1950 Colored Pencil Drawing 9x13

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It was duly moved, seconded and unanimously carried that for the time being the present banking resolution remain on file at the bank as to those persons who may sign checks, with notification to the bank in the discretion of officers that only Mrs. Halpert, Mr. Emmerich and Mr. Samuels remain as Directors and any two may continue to sign checks.

Upon motion made, seconded and unanimously carried, the Directors approved the expenditure of the final printing of the Standard Form of Gallery-Artist Agreement in the amount of approximately \$82.40, and ratified payment of \$123.60 additional outstanding bill for page proof printing of the same, and any other expenses that may be incurred for distribution of 18 final booklet printed copies to each member; and further authorized payments of statements for legal and accounting retainer services, and in addition a fee of \$500.00 for prospective legal services by Polier, Midonick & Zinsser, Attorneys, during April and May, 1962, which shall include legal services involved in dissolution papers, dissolution proceedings, and matters connected with winding up and final report to members, which services are expected to be concluded during April and May 1962. Upon motion made, seconded and unanimously carried, the Directors authorized in general the payment of all reasonable expenses of dissolution and all just claims and debts to come due, including expenses of secretarial services and Corporation Trust Company services in connection with winding up and dissolution.

It was further resolved that unless any Director should wish to call another Directors' or membership meeting, this would constitute the last such meeting.

CLIFFORD EVANS

7 PETER COOPER ROAD
NEW YORK 10, N. Y.

March 23, 1962

Dear Edith,

I'm looking forward to Monday's preview of AMERICAN ABSTRACTIONS and hope to be there. I'll be returning from out of town and should I get back too late, I'll join the lowdown folks on General Public Day. But, from the little you've told me about it, it sounds most exciting and I'm looking forward to it.

I received a reply from Mr. Woolfenden of the Archives of American Art re my request of a tape recording he has, and he writes in part as follows:

"It is our policy never to lend our original tape recordings, as they are irreplaceable. We have complete transcriptions of all our tapes and these are available under certain conditions. However, the Sheeler tape is restricted by Mr. Sheeler and it would be necessary for you to obtain from Mr. Sheeler written permission. When we receive his permission, we can prepare for you a photostatic copy of the transcript at the usual rate."

I would like the photostatic copy of the transcript, but of much more importance, obviously, is a COPY of the tape-recording, which I'm sure can be obtained under certain circumstances. The artist himself conceivably could be interested, himself.

See you soon. All best.

Sincerely,

Clifford Evans

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

March 24, 1962

Mr. Laurence Schmeckebier, Director
School of Art
Syracuse University
Syracuse, New York

Dear Mr. Schmeckebier:

Thank you so much for sending me a copy of your very handsome catalogue entitled American Printmakers 1962. It is both impressive and educational.

Just as an aside I was curious as to the reason for omitting Ben Shahn who produced some superb new prints within the past year. Also I would like to call your attention to a younger artist who is producing some very exciting prints in a very exciting medium. His name is Edward Stasack, and I would very much like to show his work to you when you are next in New York. Make it soon.

Best regards.

Sincerely yours,

EGH:gs

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S

A

SLOAN GALLERIES OF AMERICAN PAINTINGS

VALPARAISO UNIVERSITY

VALPARAISO, INDIANA

G

P

March 22, 1962

Miss Edith Halpert, Director

The Downtown Gallery

32 East 51 Street

New York 22, N.Y.

Thank you for your letters of February 10 and March 19. We understand your need to know the status of the four paintings borrowed from you, and are sorry to have delayed in making a decision. But much of the delay was due to a member of the committee who could not come down from Chicago till March 6 — business matters, and illness delayed him.

The Marin and the O'Keeffe, which we at first favored, I'm afraid did not wear well and the committee decided not to purchase them. Frankly, part of the difficulty were the prices. Although we have the funds, the prices seemed to be too high on paintings which failed to greatly enthuse or keep one's enthusiasm. We are sorry to have to write you this, since you were so kind in allowing us to view your paintings these several months. We sent the paintings back Monday, March 19 via Railway Express to Budworth, who will then deliver them to you. Perhaps you have the paintings by now.

We are still in the market, however we feel we have to keep a closer watch and purchase when both painting and price seem to us to be consistent, rather than to make purchases at stated intervals regardless of what is available.

To that end, we would appreciate being notified by you about such turn-of-the-century and later American paintings that come to your attention. Thank you.

Sincerely,



Richard Brauer, curator

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Letter Cancelled

4/10/62
JT

March 24, 1962

Flint

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Fritz Washle
924 18th Street South
Birmingham 5, Alabama

Dear Mr. Washle:

Enclosed you will find a small photograph of the casein painting by Stuart Davis entitled CHATEAU, dated 1960, priced at \$1200. I gave you some indication of the color areas.

After our telephone conversation I checked the records and learned that this painting had been promised to the Flint Art Institute as part of our consignment for a special exhibition of watercolors to be held at the Institute from April 27th to May 27th. The pickup date unfortunately is April 10th.

While there is no objection to having the picture sold before the exhibition it is important for the prospective purchaser to know that it must be available for the Flint show as it is already catalogued and the credit line could be posted on the picture while on exhibition.

If this scheme works in with your dates I should be very glad to hold it for you. If not perhaps we can find something else suitable for your auction. The catalogue which I am enclosing lists the names of all the artists we represent. You will find this on the back cover and you might let me know which of the artists you would chose as substitutes. I am checking those whose prices are within the range you mentioned and of course the examples will be relatively small but of high quality.

I look forward to meeting you when you are in New York. I am sure you will enjoy seeing the exhibition of Abstract Painting in America which opens on the 27th.

Sincerely yours,

Davis Carlin

1200.-

EQH:gs enclosures

March 24, 1962

Mr. Robert M. Speed
4925 Franklin, Apt 42A
Des Moines 10, Iowa

Dear Mr. Speed:

Thank you for your letter.

Unfortunately the entire edition of the print you describe
was sold out many years ago and there are none available.

We regret that we cannot be of help to you in this matter.

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Q M
These featured on new 5 their envelope

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

March 28, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
31 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I want to thank you for your kindness in lending four paintings to our 51st Annual Exhibition which has just closed.

On receiving a letter from Mr. Marin, we sent Max Weber's Waiting directly to the Brooks Memorial Art Gallery in Memphis. Ben Shahn's Kindle These Lights we sent separately to the University of Nebraska.

Budworth should return the Demuth and Kuniyoshi in a few days.

The painting which we hope to acquire for our collection out of the 51st Annual is the Morris Graves ink painting, In the Night, 1943..

With best wishes to you and Mr. Marin,

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman
Department of Art

MFW/r

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

M. B. KAPLANSKY
64 OLD PARK ROAD
TORONTO 19, ONTARIO

②
of "Multiple Portrait."
I see that Helen and Mel's "Meher"
was in the show too. I am very
sorry that I couldn't get down to
see it.

I hope you get a wonderful
Tseng Yu-Ho, in the meantime
to save for us. She had a very
nice write up in Time magazine.
I'm sure it will help her career
immensely, that is, if success and
fame is a help. I suppose sometimes
it isn't. Anyways we are looking
forward to seeing you next
month. Keep well.

Sincerely
MB Kaplansky
KIP

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O. Ben-Ami
Rothschilds

Loebl

20002
P.O.B. 1962
Tel. Aviv

22 March 1962

Miss Gratia Snider
The Downtown Gallery
32 East 54 Street
New York 22, New York

Dear Miss Snider:

Mr. Ben-Ami has requested me to acknowledge receipt of your letter dated 20 February 1962 and to let you know that he received the Rattner serigraph which you sent to him at the request of Mr. Jerrold Loebl.

We would like to apologize for any delay that may have been caused in acknowledging the receipt of the serigraph.

Sincerely yours,

Lena Widman

Secretary

cc: Mr. Jerrold Loebl

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE. • RICHMOND, 21

27 March 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

RE: Shahn's The Lucky Dragon, Sheeler's Sun, Rocks, and Trees,
Yu-Ho's Rhapsody in Blue, and Stasack's Undersea Mountain.

Unless we hear from you to the contrary, as soon after the close of our exhibition, AMERICAN PAINTINGS, 1962, on 15 April as careful handling permits, we will return your loan (s) to you at the above address via Prepaid Railway Express through W. S. Budworth & Son of New York.

The response to this quadrennial exhibition has been enthusiastic; we are grateful for your interest.

Sincerely yours,

William Gaines
William Gaines
Loans Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (9-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NJ736 SYC730

DB257 D LLT98 NL PD DALLAS TEX 22

1962 MAR 22 PM 8 14

MRS EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

OCTOBER SHOWING AMERICAN ABSTRACT FROM 1903 NOW DEFINITELY
SCHEDULED HERE WILL ARRIVE NEW YORK APRIL 16 TO SEE YOU AND
THE SHOW IF OKAY THERE. CHEERS AND BEST OF LUCK YOUR OPENING
MONDAY

DOUGLAS MAC AGY

SIG PPC.

Dallas Museum for Contemporary Art

March 22, 1962

Mr. Max Isenbergh
Deputy Assistant Secretary
for Educational and Cultural Affairs
Department of State
Washington 25, D. C.

Dear Mr. Isenbergh:

Last week when I attended a party at the home of the Dore Scharys I saw a very interesting portrait of Carl Sandburg, and it occurred to me that it would be of special interest in connection with your plan to have contemporary works of art, and especially those which relate to allied arts, in the offices of the Department of State.

I am sure that Mrs. Schary will be glad to lend this painting, a color transparency of which I am sending to you.

Since she has no affiliation with The Downtown Gallery, may I suggest that you communicate with her directly if you are interested in borrowing this portrait. Their New York address is 33 East 70th Street, but I doubt whether they will be back in town for about a month as Mr. Schary is giving a series of lectures at a university in North Carolina and elsewhere. Of course Mrs. Schary is accompanying him. In any event this will give you time to consider the matter and to write at your convenience. Incidentally her professional name is Miriam Svet, but of course mail can be addressed to her non-professionally. Also I just realized that I failed to mention the fact that Sandburg was very enthusiastic about the portrait and from what Mrs. Schary said would be very happy to have it in a public, official spot. If however the idea does not appeal to you would you be good enough to return the transparency to Mrs. Schary?

Sincerely yours,

EGH:gs
enclosure

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artists

March 19, 1962

Mrs. Jon Jorgulesco
15375 N. E. 13th Avenue
North Miami Beach, Florida

Dear Mrs. Jorgulesco:

Thank you for your letter.

We regret that since this gallery decided some time ago to limit itself to the work of the artists on its permanent roster we would not be able to be of help to you in connection with your sister's work.

I might refer you to the Art Information Center, 853 Lexington Avenue, New York 21, N. Y. which maintains a file of the interests of the more than three hundred galleries in New York.

Sincerely yours,

Gratia Snider
Secretary

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LISA AND DAVID CO.

SUITE 5-H

220 CENTRAL PARK SOUTH
NEW YORK 19, N. Y.

JU 2-4839

March 28, 1962

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

I am writing to remind you of our conversation concerning the Zorach sculpture "Mother and Child."

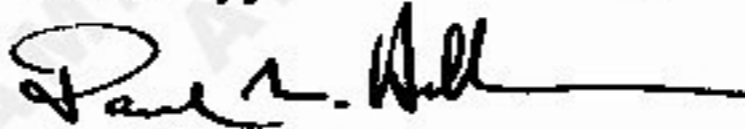
Our plans for filming our production are now under way and it seems quite definite that we will be using this piece at the end of April. We have been advised by our agents that our property floater will cover the insurance while the statue is in our possession. The Philadelphia Museum of Art has been most cooperative and, indeed, is looking forward to having the piece there while we photograph it. They are concerned over what the height and weight of the statue is, so that they can prepare for its adequate handling. If you will determine these and inform me, I will pass the information on.

Just to review the terms we agreed on, we will pay to you \$750.00, less our expenses in transporting and insuring the piece. With regard to the transportation, the quotation I had from Schumm was \$109.00, each way. As I recall, you felt this was high and, consequently, I would appreciate any suggestions or investigations you might make in finding a lower price.

I look forward to hearing from you shortly with a confirmation of the above facts and, as soon as I know more definitely as to the exact date of shipment, I shall certainly inform you.

Thank you again for your cooperation and interest. I feel certain that both you and Mr. Zorach will be pleased by this worthwhile use of the sculpture.

Sincerely,



Paul Heller

PH/ajg

P.S. Our Philadelphia address is P. O. Box 35, Wynnewood, Pa.

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researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3/30
OK

QDC
MAR 21 1962

Art In America

635 MADISON AVE. (MU 8-7500) New York 22, N. Y.
PLEASE O.K. THIS ADVERTISEMENT AND RETURN PROMPTLY.
Unless corrections are received by 4/2 it will appear as shown here.

ART IN AMERICA SUMMER

2—Art in America—Summer—47114

THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK

FOUNDED 1926 EDITH GREGOR HALPERT, Director

Representing Leading American Artists . .

DAVIS ★ DEMUTH ★ DOVE ★ KARFIOL ★ KUNIYOSHI ★ MARIN ★ O'KEEFE
PRICE ★ RATTNER ★ SHAHN ★ SHEELER ★ SPENCER ★ WEBER ★ ZORACH

WM. M. HARNETT AMERICAN FOLK ART GALLERY, Founded 1929

OK
102

150
600

Rome, March 15, 1962

Mrs.
Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

did you receive my letter of
February 16? I am repeating the same questions
now, in the enclosed list. It is very important
for me to receive your answers. I trust in your
kindness.

With many thanks

yours sincerely

Mirella Bentivoglio
Mirella Bentivoglio
Via Archimede 139
Rome (Italy)

(Mirella Bentivoglio, Via Archimede 139, Rome)

- 1) To complete the documentation of the reproductions in my book, I need the sizes and medium (tempera? gouache? on wood? on paper? on composition board?) of the painting "The Lowell Committee" of 1932, now in the Collection of Patricia Healey.
- 2) Do you know the title of catalogue and the dates of the retrospective exhibition of Shahn at the Major Gallery in London? It must have been in 47.
- 3) Did Shahn exhibit at the Downtown in 1950? In that case, please, title of catalogue and exact dates of the exhibition.
- 4) Can you give me the exact title of the catalogue of the Exhibition "Twelve Americans" held in many European cities in '53, and if possible the dates and places of the exhibition, and the name of the Institution which organized it and published the catalogue?
- 5) The same for the traveling exhibition "Contemporary Portraits" to which Shahn participated with the portrait of Hemingway in 59 (and with other portraits?)
- 6) Which exhibitions of his works in the years 60 and 61? (title of catalogues, place of exhibition, exact dates)
- 7) Which books did Shahn illustrate from 59 on? (author, title, publisher, town where published, year)
- 8) Any prizes or honors after last summer?
- 9) Are the "Vintage Books" magazines? If so, I need no other informations about them. If they are books or booklets, I want to know the titles and authors, year of publication, name and town of publisher, of those "Vintage books" which have been illustrated by Ben Shahn.

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702
Park off
March 19, 1962

Mrs. Robert F. Williams
2233 South Fifth Avenue
Arcadia, California

Dear Mrs. Williams:

Thank you for your letter.

For your information the paintings by Tseng Yu-Ho range in price from \$450. to \$800. for her smaller and average size pictures, and up to \$1400. for very large panels.

I am enclosing a catalogue of the recent show which was reported in the January 19th issue of Time Magazine. All but two of the paintings in the show were sold, and quite of number before the article referred to appeared. In addition we had some earlier examples which were also sold at the time. However we have received from museum exhibitions three or four paintings which have been out, and are just about to receive eight new examples produced within the past six months. If you are interested we can send you several photographs for your consideration. Won't you please let us know? Also if there is a possibility that you can get to Stanford University which purchased an earlier painting by this artist, it will give you a better idea of the incredible quality and technique. I shall await your reply.

Sincerely yours,

EGH:ga
enclosure

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THIS SIDE OF CARD IS FOR ADDRESS

Dumont Gallery
32 E. 51st St
New York,
N.Y.

315 Buckminster Rd
Brookline 46 - Mass,
Ma 26 '62

Dunston Gallery
Gentlemen:

I like the Weber still-life
"mexican jug". What is the price of
this, please? I already own one.
fine Weber, by the way, "Woman with
mirror" - 1950. ~~very fine~~
~~very fine~~

Sincerely,
J. Lee Hasenbush, MD

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

*Called
Mar 28 to say
items covered
TB*

March 24, 1962

Dear Mrs. Halpert:

Just a note to confirm my telephone call in response to your letter of March 19. As I explained, the Museum insurance policy no longer covers the works in our Collection when they are out on loan, so that we must ask borrowers to carry the insurance. The values were listed in my earlier letter. Many thanks.

Sincerely yours,

Olive Bragazzi
Olive Bragazzi

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

ob/b

time to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 22, 1962

Mrs. Ludovico M. Bontivoglio
c/o American Council on Education
Leaders Program
1785 Massachusetts Avenue N.W.
Washington 6, D. C.

Dear Mrs. Bontivoglio:

I am so sorry to be late in replying, but as you probably know, an art gallery does not have an archivist in its employ and the research which you have requested is somewhat beyond our normal activities, and we have had no one to assign for so complicated a job. I hope you will understand.

However I now have enough material available as a result of hiring someone especially for this kind of detailed work to supply you with some of the data that you requested. The rest will have to be obtained directly from Ben Shahn whose address is Roosevelt, New Jersey.

As you know, we made every effort to cooperate with you and have sent you a tremendous amount of material in the past, but in recent months we have been what in American slang is called "swamped", and just could not get around to so much reference material. I hope you will forgive us for the delay. The data appears below.

1. The Lowell Committee (Sacco-Vanzetti) 1932 gouache Collection
Patricia Healey
2. "Ben Shahn" - The Arts Council of Great Britain 1947
3. Shahn had no one-man show at The Downtown Gallery in 1950.
4. This may be the exhibition you meant: "Second International Contemporary Art Exhibition" arranged by the American Federation of Arts and the Ford Foundation, shown at All India Arts & Crafts Society, Bombay, Academy of Fine Arts, Calcutta, and in New Delhi.
5. There was no contemporary portrait exhibition that I know of in 1959. You must refer to the following: "Famous Likenesses" Arranged by Time Magazine and shown at Boston Institute of Contemporary Art, Columbus Gallery of Fine Art, Milwaukee Art Center.

(more)

time to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 27, 1962

Mrs. Joseph Gersten
C/O Boston University
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear Mrs. Gersten;

The following is the address of Dr. and Mrs.
Kramer as you requested:

Dr. and Mrs. Milton Kramer
1172 Park Avenue
New York, N. Y.

Sincerely,

Edith G. Halpert

EGP:pg

Mr. Frank Seiberling
Head, Department of Art
State University of Iowa

The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

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Stuart Davis	✓ Landscape Gloucester o.1917 oil 20 3/4 x 18 3/4
Arthur Dove	Abstract #2 1910 oil 10 1/2 x 9
" "	✓ Abstract 1914 "
" "	George Gershwin's "Rhapsody in Blue" Part I 1927 oil & metallic paint, collage, with aluminum clock spring 9 x 11 Private Collection
" "	Nature Symbolized #1 pastel on board 21 1/2 x 18 Coll. Mr. & Mrs. Hayward Cutting
John Marin	Weehawken Sequence #1 1903 oil 12 x 9
" "	Tree Ferns, Autumn 1915 watercolor 15 1/2 x 19 1/8 Coll. Mr. & Mrs. John Marin, Jr.
" "	✓ Rowe, Mass. 1918 watercolor 16 1/2 x 19 Private Collection
Georgia O'Keeffe	Starlight Night 1917 watercolor 12 x 9
" "	Lake George - Coat and Red 1919 oil 23 x 27
" "	Dark Painting 1920 oil 24 x 28 Private Collection
" "	Waves 1921 pastel 25 x 19 Private Collection
Charles Sheeler	Bucks County Barn tempera & crayon 25 1/2 x 19 1/2 Coll. Whitney Museum
Niles Spencer	Downtown, New York 1921 oil Private Collection
Joseph Stella	Composition 1914 pastel 19 x 25 Private Collection
" "	New York Interpreted 1923 gouache & ink 8 1/2 x 11 Private Collection
Max Weber	Figure Study 1911 oil 40 x 24 Coll. Albright-Knox Gallery
" "	Blue New York 1912 oil 22 x 34
" "	New York 1914 oil 29 1/2 x 35 1/2 Coll. Miss Joy Sarah Weber
" "	Abstract 1919 tempera 7 1/2 x 11 Private Collection
" "	Conversation 1919 oil 32 x 42 Coll. McNay Art Institute
" "	Whither Now? 1940 oil 40 x 60 Coll. Brandeis University
" "	Wind Orchestra 1945 oil 50 x 40 Coll. Des Moines Art Center
" "	Dust 1956 oil 25 x 32 Coll. Mr. & Mrs. Stephen Stone
" "	Cabalist 1957 gouache 14 x 17 Coll. Dr. & Mrs. Milton Kramer
" "	Interior With Figures 1958 oil 36 x 40

THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22, N. Y.

Norton Gallery
Pioneer Park
W. Palm Beach, Florida

Dear Edith:

We placed Ben Shahn's I NEVER DARED TO
DREAM on our insurance policy on March 7th.

Please ship it as soon as possible.

Sincerely yours,

Willis F. Woods
Willis F. Woods

March 24, 1962

Judge Millard L. Midonick
60 East 42nd Street
New York, New York

Dear Will:

In marking up my calendar for next week I found that both A.D.A. Inc. and N.A.F.A.D. Inc. have scheduled a meeting for the same afternoon, March 28th. No doubt other dealers had noticed it previously and have notified you, but I thought that I would advise you of this fact as well.

Obviously one of the two meetings will have to be postponed as a number of the same dealers are required to attend both.

Sincerely yours,

EGH:gs

P.S. I have received proxies from the following:

Cordier & Warren
Eugene Thaw
Howard Wise
Eleanore Saiderberg
Antoinette Kraushaar

Ward Eggleston
Martha Jackson
Betty Parsons
Harold C. Miloh
Rose Fried

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 20, 1962



Mr. Joseph R. Shapiro
516 Augusta Boulevard
Oak Park, Illinois

Dear Mr. Shapiro:

At your request I am glad to give you what I consider the current
market value for the painting listed below.

Max Weber THE MIRROR oil 28 1/8x36" \$ 7500.

Sincerely yours,

EOH:gs



San Francisco Chronicle

KRON - TV
CHANNEL 4
KRON - FM
NBC

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slides of them, too. I shall be happy to return these photographs and to reimburse you for the expense of sending them out. I already have slides of some of these things, including the excellent Theodoros Stamos by Arthur Dove.

Best regards

Alfred V. Frankenstein
Alfred V. Frankenstein